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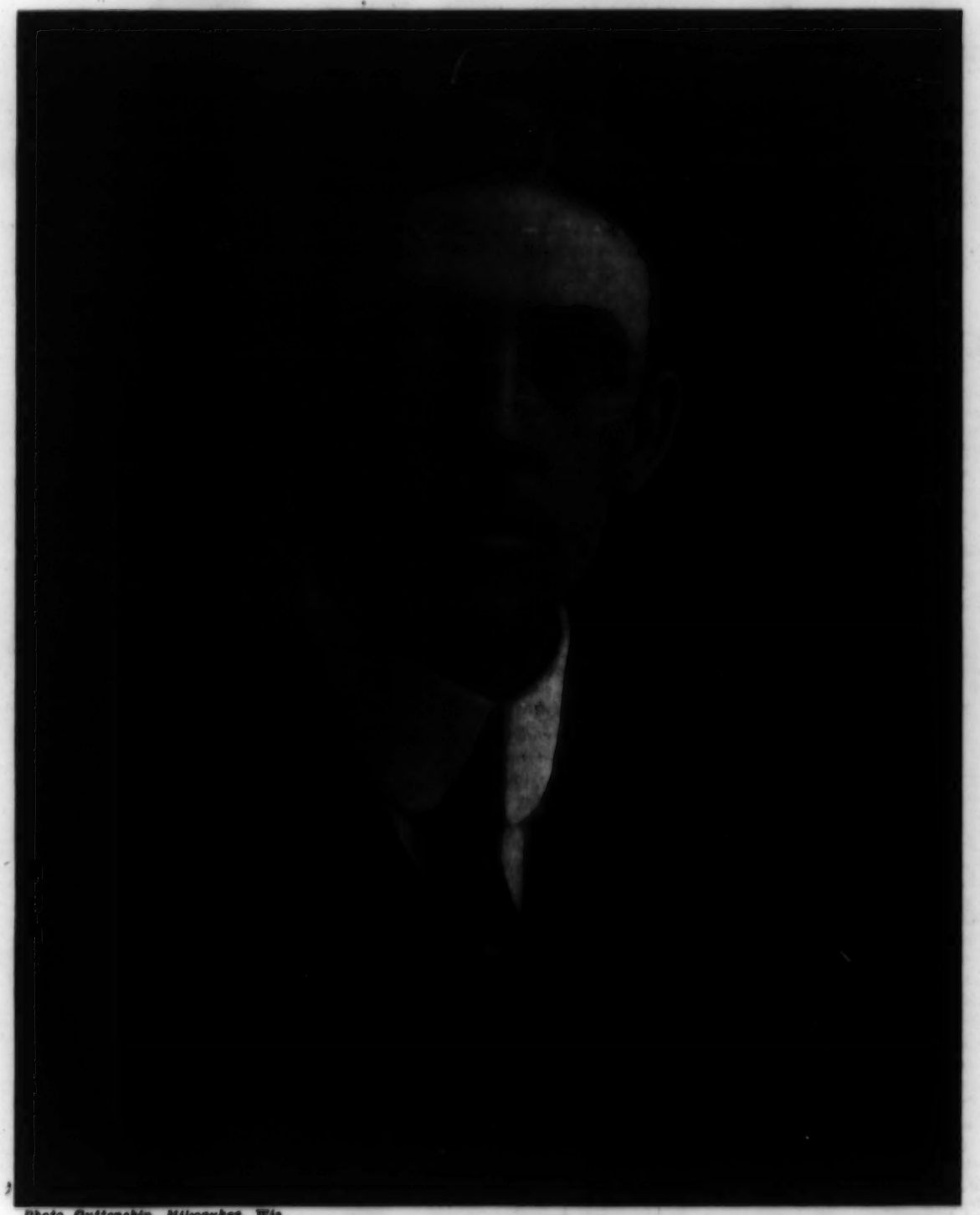

Photo Guttenekin, Milwaukee, Wis.

EDWARD HUMB.

THE NEW YORK DRAMATIC MIRROR

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The Organ of the American Theatrical Profession

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THE editorial lawyer of the esteemed New York *Sun* takes exception to the decision of the chief justice of Texas that a Wild West Show is not a circus. The chief justice's decision was based upon personal knowledge, for he attended Colonel CODY'S show to contrast its features with those of circuses he remembered. A Texas statute exacts a license fee of $250 for "every circus wherein equestrian or acrobatic feats or performances are exhibited," and the chief justice's notion of duty, in the absence of other testimony in the premises, led to his personal attendance. The chief justice's opinion contained these notes of negation:

> There was an absence of the lady with the paucity of garments, the gentleman in spike tail coat with whip in hand, the clown that tries to be funny and often fails, the trick pig or hog, but both doubtless to be found in the audience; the trained animals, bareback riders, high and lofty tumblers, the trapeze performers, rope walkers, chariot races and many others, and, last but not least, the genial artist that delights my soul in obligingly taking the photographs of my country cousins as they appear upon the scene.

The *Sun's* contention is based upon the doctrine of "judicial notice," dealing with circumstances which warrant a court in assuming the existence of certain facts without taking proof. Thus judicial notice may be taken of the hour of sunrise or sunset on a given day, the distance of one city from another, and like established matters. And the assumption is that this judge, in attending the show, was guilty of a reprehensible enlargement of his judicial function. All of which should inspire new respect for legal procedure, which is about the only thing on earth that defies modern progress in spite of the desire of an occasional judge to be entertained in the course of duty.

A WELL KNOWN American critic, writing from London, takes "EDWARD VII as a Playgoer" for his subject, and notes the "placid, affable and unmoved" demeanor of that monarch on all occasions in the theatre, no matter how bad the play or the performance, as a lesson to critics—this critic takes the lesson to himself—in forbearance. Yet King EDWARD, no doubt, in privacy might be as caustic and critical in these matters as the sharpest writer of them all.

As might have been inferred, CARASA and CARUSO are distinct musical individualities.

AS TO MELODRAMA.

IT seems but yesterday, although it really was several seasons in the past, that melodrama flourished in New York. In the days of its popularity it did not often linger long on Broadway, where it was seen but occasionally as a medium to fill dates left open by one or another vicissitude of the theatrical business; but on the East Side, in Harlem, and in outlying precincts there were many theatres in which nothing but melodrama was offered.

The Borough of Manhattan to-day has not a single theatre devoted to melodrama. The Borough of the Bronx, that marvelous new district—a city in itself—to the north, while it is building theatres of its own, has no thought of melodrama; the Borough of Richmond, embracing historic Staten Island, has its theatrical amusements, but melodrama is seldom or never seen there; the Borough of Queens knows it not as a regular amusement; and the Borough of Brooklyn alone of Greater New York starts this season with theatres in which melodrama will be given, having two devoted to that form of amusement.

Melodrama lives in other cities of the country, but in a comparatively subdued manner. It has long been on the wane, and shows no sign of immediate recovery. The reasons for its decline are many. Other and cheaper amusements, like the motion pictures, give something of its thrills with elements that it lacks, although the motion pictures do not present that nearer simulation of life which speech assists. But one reason for the amazing falling off in melodrama—a cause to which THE MIRROR called attention seasons ago—was furnished by the types of melodrama that succeeded the more rational examples of this class of plays which so long flourished. Melodrama became vitiated. It dealt with eccentric instead of normal subjects, and dipped too deeply into crime with a more or less confused sense of the moral responsibilities. Many people who promoted it did not observe distinctions, which the public, particularly the cheaper public, insists upon in its drama, and the result has been natural. Melodrama has been repudiated.

Will melodrama revive some day? Probably it will revive, but not in the forms it has taken in recent seasons. The older melodramas, crude as they were in many things, were wholesome. There were clear distinctions in them, both in action and in lines, as to guilt and innocence, vice and virtue. Their heroes were as unmistakable as their villains, and crime was punished, while honesty was rewarded. Certain elemental things were set forth in accordance with tradition, and applauded or reprehended, as they deserved to be. And this is the sort of melodrama, with certain "modern improvements," that the great mass of theatregoers to which elemental plays appeal no doubt still hungers for.

THE theatrical dancers of Paris are organizing a union, following like combination of orchestra musicians, chorus people and stage mechanicians in that capital. The dancers claim that they are the hardest worked and poorest paid persons in the profession, and they seek to eliminate foreign competition, especially from Italy, and secure higher pay based on long apprenticeship and earning power. Yet such an organization cannot prevent the occasional appearance of a genius of motion from the ranks of the mechanically graceful.

VAUDEVILLE has been much improved in recent years, and greatly varied. Perhaps its most curious recruit, however, is a so-called "apostle of light," a priestess of various cults of the remote East, whose vicissitudes in the inculcation of various esoteric doctrines on two hemispheres have periodically saved the yellow press from fading. Yet in vaudeville it is a curious personality rather than a desire to study the esoteric that appeals. This surely is a strange world.

THE North Pole is no longer *terra incognita*, but it probably never will become amusement territory.

PERSONAL

Photo Mishkin, N. Y.

FILKINS.—Grace Filkins, of whom the above is a pleasing portrait, is an actress whom one most easily describes as "reliable." Glancing back over her career, one studded regularly each season with some painstaking, well-imagined characterization, that characterization comes to mind first. Grace Filkins is dependable. She has never in any great degree been disappointing in any role, and her name on a programme prompts one to sit back contentedly, certain of seeing careful and effective work. And Miss Filkins has intelligence. She has proved it during a stage career associated with such players as Ada Rehan, John Drew, James T. Lewis, with all three of whom she played while with Augustin Daly's company; Sol Smith Russell, Rosina Vokes, Helena Modjeska, and Otis Skinner. During the past half dozen years her New York appearances have been made in George Broadhurst's The Last Chapter, The Daughters of Men, The Stepsister, and last night she was seen at the Hudson Theatre in the leading role in Henry B. Harris' second new production of the still young season, An American Widow.

IRVING.—When Arthur Bourchier produces Alfred Sutro's new play, Making a Gentleman, at the Garrick Theatre, London, shortly, the leading feminine role will not be played, as previously supposed, by Violet Vanbrugh (Mrs. Bourchier), but by Ethel Irving, the young English actress, who was responsible for the success in London of Somerset Maugham's bright comedy, Lady Frederick, playing Lady Frederick Berolles, the role enacted in America so cheerily by Ethel Barrymore. The substitution of Miss Irving for Miss Vanbrugh is made necessary by the continued London success of Clyde Fitch's, The Woman in the Case, in which Miss Vanbrugh is playing the leading role, and which is shortly to be transferred to Sir Charles Wyndham's theatre, the New. Miss Irving, not only an actress and comedienne of undoubted talent, has had managerial experience. As an actress-manager she produced at the London Criterion, in 1905, Charles Brookfield's adaptation from the French, What Pamela Wanted, and later revived W. S. Gilbert's Comedy and Tragedy and produced first in London Sidney Bowkett's comedy, Lucky Miss Dean. She visited America in the early nineties and later played in Australia.

COLLIER.—Constance Collier is on her way to America to assume the leading feminine part in Charles Frohman's production of Israel, her second Bernstein role in this country. Miss Collier made her first appearance on the stage in the London Gaiety burlesque of Don Juan. She then took Violet Robinson's part in The Gaiety Girl at Daly's, London. After a serious illness she returned to the stage in The Shop Girl. A year later she turned her attention to serious work, and was engaged by Cartwright to play Elsie Wilson in Tommy Atkins. She next appeared in The Late Mr. Costello and then joined Wilson Barrett's company to play Aucasin in The Sign of the Cross. Among other important plays in which she has appeared are The Ghetto, Sweet Nell of Old Drury, When We Were Twenty-one, Ulysses, The Eternal City, Julius Caesar, Resurrection, Oliver Twist, Nero, Business Is Business, Colonel Newcome, Anthony and Cleopatra, The Red Lamp, The Last of His Race and The Sins of Society. She is the wife of Julian L'Estrange.

NORDICA.—Lillian Nordica and her husband, George W. Young, arrived in New York on the *Lusitania* last Thursday night. Madame Nordica will sing in opera only this season, except for her customary concert at Ocean Grove.

The Usher

William Marion Reedy, editor of the St. Louis *Mirror*, writes regarding the opening of a new theatre in that city:

St. Louis, of course, welcomes a new theatre and especially one that shall be under the management of the popular Fishelis, but why in the name of Thalia and Terpsichore should it be named the Princess? That is well enough in London or Berlin or St. Petersburg, but what Princess have we to so honor? Were there no names of local significance and historic associations to bestow upon the new home of the drama? There is a Princess Theatre in New York, but the title is a misnomer there as here. The Fishelis certainly would be aided by the intellectual citizenry of this burg if they should attempt to secure a name for their venture that would suggest something of dramatic history, if not of this city, at least of this country. Why not name the house after N. M. Ludlow, the local historian of the stage? Why not revive the name and fame of Ben De Bar, the greatest of all Falstaffs, since it has fallen into disuse in connection with the Grand Opera House? Or, again, why not call it the Sol Smith Theatre, since Smith was an actor of much local fame? But if these local theatrical names might mean little to the world at large, the Fishelis might call their house the Booth, the Barrett, the Jefferson, the Mansfield, the McCullough. Any name would be more appropriate than the Princess, for which there is absolutely no reason in American or St. Louis history or tradition, dramatic or otherwise.

This is a legitimate protest against the many inappropriate names in the field of the theatre.

There is no reason why a theatre erected in any American city should have a name that suggests something foreign in fact or in social habit.

There are a multitude of good names in every locality that smack of the locality and that could quite properly be given to theatres. And if names of locality give out, there are enough names of persons of the theatre, or of those who in one or another way have honored the theatre, to serve for this purpose.

The misnaming of American theatres should stop, and it is not too late even to change the misnomers to fit and characteristic titles.

♠

The seemingly interminable censorship inquiry by the Parliamentary Committee in London has developed many interesting features.

One of the witnesses, W. L. Courtney, editor of *The Fortnightly Review*, described himself as "a writer on dramatic subjects." He has written several plays, and his version of the Œdipus Rex, prepared for Martin Harvey, was interdicted. He argued against the censorship. It was impossible, he said, for one person to know enough, or to be sufficiently free from ordinary human error, to carry out such a task. Moreover, the censorship had been discredited by the passing of several plays which were undesirable, and the refusal of other plays which ought to have been passed. He declared that had Ibsen been an Englishman several of his plays would have been vetoed. This examination took place:

Lord Willoughby de Broke: Apart from the cultured few who sit in the first two rows of the pit—[laughter]—is there a demand from the ordinary playgoer for the abolition of the censor?—I should say they care very little about it. "The cultured few" are, from my point of view, the people of experience.

The only people whose opinion is worth having?—I belong to a class who say their opinion is worth having—the dramatic critics. [Laughter.] For a man who is going to start dramatic criticism I could imagine nothing better than that he should sit in the first two rows of the pit. I am one of those optimistic idiots who believe that the drama is going to have a future.

Colonel Lockwood: What class are they drawn from—the middle class?—Yes, very largely. They are shopkeepers, clerks, etc. They do not go for amusement, but because they are seriously interested in the drama.

Lord Ribblesdale: You look upon the two rows as a sort of Pretorian guard which, from motives of self-preservation, authors have to reckon with?—They would be wise to do so.

Sir William Gilbert, the next witness, was strongly of opinion that there should be a censor, but he was still more strongly of opinion that the responsibility of vetoing a play should not rest on the shoulders of the censor. There should be an appeal from him to a body consisting of an arbitrator, appointed by the author, another by the Lord Chamberlain, and a third by these two. Some of the leading dramatic authors were of opinion that there should be a censor.

Asked as to be the interdiction of The Mikado on the occasion of the visit of the Japanese fleet, Sir William said he considered it an illegal act. "It was an act of depredation," he argued, "to take my play, which was worth £10,000 to me, and without any communication with me to prohibit its performance." Asked whether it may have been a *casus belli*, he said: "No, the music of The Mikado was being played at the moment on the Japanese ships in the Medway."

Answering questions by Colonel Lockwood with reference to the difference between novels and plays, Sir William said: "If in a novel you read that Eliza slipped off her nightgown and stepped into her bath no harm would be done, but it could not be allowed on the stage."

♠

Will J. Irvin, writing from Atlanta, Ga., introduces a subject that will interest many members of the profession.

Mr. Irvin some time ago was forced to give up work—as well as hope—on account of tuberculosis. He says:

Theodore Bromley, assistant secretary of the Actors' Fund, will verify the first part of my own experience, which, in brief, was that after nearly a year in Northern hospitals, I was sent to Southern Pines, N. C., confidently expected to die within a very short time. This was over eight years ago. Within about four months I was able to do light work sufficient to earn my living, and within less than a year I returned to my professional work and have been working steadily ever since. I owe my restoration to comparative health and my fitness to work to Southern Pines air and to Dr. Edwin Gladmon, proprietor of the Southern Pines Sanitarium. In the interval a number of other theatrical people have gone to Southern Pines and have been more or less benefited. All the better known resorts for consumptives are expensive to reach from New York and expensive to live in when reached. Southern Pines is only eighteen hours away and living expenses are not merely moderate—they are low. Hundreds of sick actors, particularly consumptives, drag along and eventually die because they have exaggerated ideas of the expense of and feel they cannot possibly pay for resort treatment. I am thoroughly convinced that a fairly definite knowledge of what Southern Pines is, where it is, and the benefits to be had there would be a veritable God-send to hundreds of consumptives in the profession, who are as I was practically in despair. I write this without a shadow of selfish interest. I do not own anything in Southern Pines or near there. I have no financial or practical interest in anything connected with the place or the State. I merely want to do what I should have done long ago, a service to the sick of the profession.

THE MIRROR publishes this in the spirit that actuated Mr. Irvin in its writing. Such a place should be known to members of the profession whose need it will serve.

♠

Have members of the theatrical profession been in danger of falling into the ancient Spanish swindle?

At least one of them—E. J. Carpenter—was "approached," but he did not nibble at the bait offered.

There has been something in the newspapers about victims. Mr. Carpenter received this letter, evidently written by one whose knowledge of English was assisted by study of a pocket dictionary, bearing a Madrid date:

SIR.—Arrested by bankruptcy, I beg your aid to recover a trunk with £50,000 in bank notes deposited at an English railway station, but its ticket, besides a check of £2,400 payable to bearer, are both hidden at a *secret* of a valise seized by court.

I offer you the *third part* of amount if you come to use the seize of valise.

I cannot receive your answer at prison, so must be sent to my servant by a cablegram thus:

Andres Ruiz: Gorguera 8, Madrid.

Not sured you may receive this letter I await your reply to sign full name. R.

Please answer by cable, not by letter, and by caution please sign with this name—"Barrios."

Mr. Carpenter did not cable. He simply smiled.

MORE THAN EVER INDISPENSABLE.

Providence Tribune.

In its new form THE NEW YORK DRAMATIC MIRROR is more than ever indispensable for those who would keep in touch with stage events. The page is smaller, but while the magazine is now more compact its 32 pages still contain each week as much news as did the larger form now discarded while the change has much improved the appearance of the magazine.

FRED ERIC IN CHARACTER.

Fred Eric is pictured here as the Duke Orsino in Maude Adams' production of Twelfth Night at Harvard. Mr. Eric made his London debut as the Woodsprite in the Sothern-Marlowe production of Hauptman's The Sunken Bell, and upon his return to America originated the role of Alceus in Percy Mackaye's poetic tragedy, Sappho and Phaon. He recently returned from a tour of the West with the Marie Doro company.

THE EDUCATIONAL OPERA SEASON.

The preliminary season at the Manhattan Opera House opened Monday night, Aug. 30, with a brilliant and all-round satisfying performance of Meyerbeer's Le Prophete, Mr Hammerstein having provided for his revival of this ninety-year-old favorite an admirable cast, a well-drilled chorus, as well as handsome costumes and scenic equipments.

In a brief speech after the third act the impresario expressed the hope that these introductory performances would educate the musical public to attend the regular opera season later.

Le Prophete was sung in French, only four acts being given, with the following cast: John of Leyden, the Prophet, George Lucas; Fides, Margarita D'Alvarez; Bertha, Madame Walter-Villa; Count Oberthal, Mr. Laskin; the three Anabaptists, Jonas, Mathisen, Zacharias, Pierre Leroux, Gaston Villa, and Constantin Nicolay, respectively. Two of the cast are new to New York, Miss D'Alvarez, a contralto from the Antwerp Opera House, whose voice is of very even, pleasing quality and has a great range, and Madame Walter-Villa, with a light soprano voice lacking in dramatic quality. They received a number of curtain calls, as did also George Lucas, who used to excellent advantage a voice rather lacking in virile quality, making a decided success in the title-role. Mr. Laskin also produced a favorable impression as Count Oberthal.

The much heralded Spanish tenor, Frederico Carasa, made his American debut at the Manhattan Opera House Tuesday evening, Aug. 31, appearing as Rhadames in Verdi's Aida. He faced a large and critical audience, whose friendly applause was tinged with evident disappointment. Carasa did not justify the expectations of his auditors or the many claims made for him as a supreme artist. He certainly was the finest looking Rhadames ever seen in New York, and he assuredly has great natural endowments, both vocal and dramatic, but they do not seem to be fully matured or under his complete control. He made a strong impression, however, and after the third act received nine curtain calls, together with Madame Alice Baron and M. Pignataro. The cast was: Aida, Madame Alice Baron; Amneris, Mlle. Bertha Soyer; Rhadames, Frederico Carasa; Ramnis, Henri Scott; Amonnaro, M. Pignataro; the King, M. de Grasin; Messenger, M. Venturini; a Priestess, Madame Gentle.

Wednesday night's performance of Carmen marked the reappearance in New York of Marguerite Sylva, who was heard in Broadway musical comedies several years ago. She is one of the "real" voices in Mr. Hammerstein's present company, perhaps the best singer he has introduced this season. Her work was greatly enjoyed. The cast was: Carmen, Marguerite Sylva; Micaella, M. Walter-Villa; Frasquita, Mlle. Tatay-Longe; Mercedes, Madame Duchene; Don Jose, Georges Lucas; Escamillo, M. Laskin; Dancairo, M. Nicolay; Zuniga, M. De Grania; Remendado, M. Leroux; Morales, M. Fossetta. Musical conductor, Carlo Nicosias. Thursday night Lucia attracted a top-heavy house and the Sextette was well sung and received tumultuous applause. The one new artist on the evening's cast, Dommenico Russo, has a tenor voice of rather limited volume and quality, and did not make so favorable impression as did Madame Lalia Miranda, whose singing of the title-role was of a much higher order, even and flexible and at times even brilliant. The cast was: Lucia, Madame Lalia Miranda; Alisa, Madame Severina; Edgardo, M. Domenico Russo; Ashton, M. Pignataro; Arturo, M. Venturini; Normando, M. De Grania. Musical conductor, Sturani. Aida was repeated Friday evening and The Prophet Saturday evening, with the same casts, and for Saturday matinee La Traviata was the bill. The bills for this week are: Carmen, Monday; Lucia, Tuesday; The Prophet, Wednesday; La Juive, Thursday; Rigoletto, Friday, and Saturday, Carmen.

The Matinee Girl

FOUR stars, at once radiant and tremulous at their return from their wanderings and the beginning of a new season, I asked last week the question, "What has your vacation done for you?"

Frances Starr, the wonder of the Old World still in her eyes, its memories active in her brain, said: "It gave me the equivalent of a million dollars. I wouldn't have missed my seven weeks in England and France for that money. It has widened the world for me."

Miss Starr varied her first intent of seeing plays on the other side. "There were so many other things to see," she explained with the smile of one who is satisfied. "It was better to see the home of Shakespeare than any half dozen plays I might have seen. I was a little late, you know, and there were only musical comedies in London. The theatres were nearly all closed in Paris, too, but I saw Guitry, a wonderful actor, so finished, that he gave one a new insight into the meaning of the art of acting. And George Grand was a revelation as to how juvenile leads can be played. I saw Bartet, France's greatest actress after Bernhardt. I brought away the impression not only of her greatness as an actress, but of her femininity. All the French actresses are so delightfully feminine. I noticed that they are always doing something while they are on the stage when they are not speaking. They get out their handkerchiefs or put them back. They inhale perfume or spray their hair with it, or do any of the things women do at such times. One gets from French actresses suggestions about how to break up speeches with such little feminine habits. French women are adorable because they are so thoroughly women."

Rose Stahl, back from her tour in a private car to the depths of the Canadian forests, said: "It's made me perfectly crazy to go back to work." Going back to work for Miss Stahl means playing Patricia O'Brien in The Chorus Lady for nearly the four thousandth time. I repeated to her harrowing tales told me by players who forgot their lines and were threatened with parents their third consecutive season in a play.

I avoid that by playing it differently every night," she said. "I break up the speeches, give them different readings. That keeps me interested and watchful."

Billie Burke, who saw more people than mountains, more social art than unadorned nature, on her vacation in England, said: "It has made me feel ten years younger. That is because I left the groove of my work. I saw people who knew and cared little for the theatre. That in itself is rest."

Mabel Taliaferro—I beg pardon—Nell, said: "I feel that the sense of beauty I imbibed from the wonderful places I saw will show itself in my work. I feel sure that my work will be better for it—and oh, I am much better and bigger and finer for spending my vacation just as I did."

Miss Taliaferro—how hard it will be for the public to learn that shorter and easier name, Nell—clinged from New York and from her husband with two handbags and a determination to escape civilization. "I want nature," she said, "nature unspoiled by hand or feet of man."

Haven't you any idea where you are going?" her husband, Fred Thompson, asked with serious misgivings revealing themselves in a worried face as he put her on the train.

"Only that I'm going to Chicago to get Clara Laughlin and we'll plan a trip to suit us."

It "suited" them to journey sans cares or trunks to Salt Lake City, where they called on Ada Dwyer, to go thence to the Catalina Islands, which Nell says is the most poetic spot in America, to Santa Barbara, where they spent their nights at a magnificent hotel but their days on the surrounding hills playing at keeping house in a deserted cottage on the peak of a farthest hill, stopping at San Francisco chiefly to replenish the stock of necessities in their diminished traveling bags; then to Seattle, where "we went to the exposition not because we wanted to, but because we had to," Nell breathlessly explained; then to Yellowstone Park, which she compares to Eden without the flaming sword because she may some day return to it.

Why the Nell?" I asked of the girl who has borne on the stage for twenty years the name she is now yielding up. Thoughts of a new start in the family, a black-eyed sixteen year-old sister with personality as unlike Mabel's as a red carnation is unlike a forget-me-not, came trooping into my mind, and I hinted that there might be sisterly self-abnegation in the act. This Nell denied.

It is a difficult name. Few can remember how to spell it, and the rest can't pronounce it. Young men who want to take girls to see me play don't know how to ask them. They generally compromise by awkwardly speaking of the play and carefully avoiding the name of the star. Then, too, I am anxious to make a new start upon a new basis. I am willing to let Mabel Taliaferro be forgotten, and starting where she left off begin a new career. If I have enough talent I can make a new reputation as Nell. If I haven't the old one won't help me. I'otta get on well with one name, a little one, that every one could remember. I don't mean that I dare to hope for any such success as hers, but I am willing to stand or fall by the little, easily remembered name, so please always call me Nell."

Recurring to her vacation, this new Nell, corporeally weighing eighty-five pounds, artistically an incalculable quantity because the elusive sweetness, so like the lost elfishness of Maude Adams, cannot be weighed and measured, only felt and enjoyed, said: "It was so good to lose ourselves. Nobody recognized us in our blouses and khaki skirts and sombreros. Nobody bothered us. Try that sometime when you are tired—for tiredness is being weary, first of all, of oneself. When other people don't concern themselves about us we stop doing so ourselves."

In press agency women are demonstrating their ability to take up work under which men of two or three times their weight have staggered, and carrying it bravely and brilliantly on. If this be questioned I cite Anna Marble Pollock at the press helm of the Hippodrome this season, Dorothy Richardson in command of the press brigade of the Belasco, and Marie Schrader directing the channels of newspaper information at Weber's Music Hall, by way of answer. Miss Richardson, a human mite of less than one hundred pounds weight, is doing the work formerly done by two men, and says she finds it easy.

Laura Nelson Hall has written a play. "Have you ever written one?" she asks. "You ought. It is so chastening." Her play, The Meddlers, was produced by a stock company of which she was the head at Cleveland. Good comedy is Miss Hall's description of that production. Tully Marshall saved the day, or rather the night. He was stage manager of the company, and, noting an ominous silence about Miss Hall's usually vivacious dressing room, he rapped, pushed open the door and found her an island of womanhood totally surrounded by tears.

"I can't go on. The theatre will have to be closed," she sobbed. "Don't dare to tell me again there's good stuff in my play, Tully Marshall. Don't you dare. I know. Don't I know better than any one else? I can criticise it beforehand. The first act is one long talk. The second is a cat fight, and the last is a case of measles. No, the theatre must be closed."

By hypnotic power Mr. Marshall got her as far as the first entrance. There she had to be supported on either side by true and tried—very much tried that evening—friends. She went on weeping. Her maid followed her desperately in a vain attempt to powder her tear-polished nose. One thought alone sustained her. It was a line of the play spoken by the character she played. "The prisoner to the bar." Other prisoners go to the bar bravely," she mourned. "So must I. At least they can't more than pass sentence upon me—sentence of failure." And she wondered what ailed Cleveland, her loyal Cleveland, where she had played seventy-eight successive weeks in stock, when it gave her fourteen curtain calls after the second act and remained after the last act to call her six times before the fallen curtain.

His neighbors glance askance at Robert Mantell these days of our Lord. Driving with hay laden wagons or egg filled carts to the station their ears are assailed by strange noises that reach the highway from the barn at Bruceswood, the Mantell place near Atlantic Highlands. Echoes of quarrels, attentions forced upon unwilling maidens, threats of murder, cries for help issue from that barn. Appeal was made by startled neighbors to the country constable. With quid in cheek and coat thrust back to reveal a shining new shield, his badge of office, he called at the barn. He entered, but his presence was no check. The quarrels, the upbraidings, the cries for mercy, the threats of murder went on. Mr. Mantell and his company had chosen the barn for rehearsals.

Rose Rand, who is playing in The Flag Lieutenant, has earned a double fame. Not only is she known for the parts she has played conscientiously and well, but her name is coupled, will always be coupled, with that of a foreign star to whom she taught English as painstakingly as she plays her parts.

When Madame Nazimova made her debut in English spoken roles there was much marvelling at the purity of her slow, new speech and the correctness of her modulation. For her diligence and intelligence in quick mastery of our difficult tongue we praised Madame Nazimova. Let us give to Rose Rand her due share of praise.

Answering the argument of a friend who assured her that ambition is but a fitful flame, and love is the one steadily illuminating glow of all the lights of life, Rose Stahl replied from the rear platform of the train that carried her to her first station on tour:

"My sense of honor keeps me from falling in love. As soon as some one begins to make love to me I notice how foolish he looks and begin to laugh. That's always the end."

THE MATINEE GIRL.

METHODS OF POPULAR COMPOSERS.

How Von Tilzer Doesn't Do It and How Marie Doro Does.

Boarding the proverbial lion in his den is not such a dangerous thing after all (even if you don't go to the Zoo) when that particular lion happens to be a popular music composer. I couldn't resist going, for I wanted to see how they do it—and they really don't do it—that is, they merely push the compositrial or inspirational button and then some one else does it. In other words, most of the popular writers whistle their tunes into the willing ear of the arranger, and then it is taken down according to Hoyle or Cohan. The above seems to be the surest way the thing is done. Although to this particular lion's credit, may it truthfully be stated, he writes more good music than bad—and sometimes even better. I refer to Albert Von Tilzer, composer of "Teasin'," "Blind Pig," "Good Evening, Caroline," "How Do You Do, Miss Josephine," "Smarty," "Carrie, Marry Harry," and a score of other songs taken for "better or for worse."

Junie McRee writes most of the lyrics, and they are not always written in the original key of June, either, although most of them contain a certain insinuating daintiness to match the Von Tilzer setting and are a veritable relief after such grotesqueries as "Funny Face," "My Wife's Gone to the Country," etc. "Smarty" I have always resented, even at school. It is not a pretty song. It has little originality and a monotonous refrain which suits the irrepressible, ubiquitous song-slide singer at the ten cent shows. But "Miss Josephine," "Blind Pig" and "Carrie, Marry Harry," the last from the Von Tilzer press, are attractive etchings on the popular canvas, and the tone, if not imitated, should at least be emulated by aspirants to popular song honors. You will observe that I advocate emulation, not imitation—which latter has proven th better part of valor for most of our writers to date. Then Mr. Von Tilzer has written some real songs. One, "Forget Me Not," slightly reminiscent "If Tears Were Pearls," a musicianly and beautiful number, and a coloratura waltz song, "Love in the Springtime," which, if not an Arditi, is a melodious and rhythmic thing with several graceful and unusual harmonic changes. Mr. Von Tilzer should be crowned with laurels. He has proven that even a popular song writer can sometimes be human without losing any money.

Klare Kummer, composer of "Dearie," has proven a great disappointment to the real music world. Her songs which at first (at the very first) gave promise of better things, have gradually meandered into the paths of the commonplace. She is now busily pursuing the obvious in the form of semi-high class ballads published by Remick and advertised as "All wool and a yard wide," but to the critic ear there is much too much of them to be becoming. Miss Kummer should try a shrinking process, or dye, for color. And yet I hear she has composed a very clever operetta which has not as yet neared the port of production. *Et cetera feminine.* Some day a woman will write great music, and the suffragettes will have cause to rejoice.

There will also soon have to be another medium of reaching the public ear besides through the regular channel of interpolation in musical comedy. And after all, interpolations are unfair to the composer, for a play is bound to lose its identity or the individuality of the writer. It is also a mild graft on the part of the publishers to procure an opening for one of their staff writers. I am glad to see that the new English and Viennese importations are practically without interpolations. The Dollar Princess, to be produced by Mr. Frohman, judging from the score, promises a genuine success, and has practically no interpolations. The Gay Hussars (evidently too sad for Broadway) had only one. The Love Cure at the New Amsterdam will have but a few, and The Chocolate Soldier (which should be the piece de resistance of the season) by Oscar Strauss will be produced absolutely in its original attire, so this should argue well for the striving playwright.

Gus Edwardes has touched a sacred and human note in "My Old Lady." It is refreshing in the midst of the ultra triteisms on the present song market and deserves increasing popularity with age. Salute! Mr Edwardes, you have done well.

A very clever musician of whom the music world as yet knows little is Marie Doro, the Frohman star. Miss Doro stands very prominently to the fore as a composer of unusual gifts, her music containing a unique twist of its own and a whimsicality more than fascinating. "The Doggie in the Yard," one of her successes, sung by Hattie Williams, though typical of the popular, has a plaintive little whine running through the refrain which gives it the catch-on quality so necessary to a success, and still retaining real musical value. After hearing her new offerings, "Bagdad" and "Nooza," two Oriental intermezzos published by Stern and Feist, the former number being by far the best intermezzo since the Lorraine renaissance, I ventured to also heard this small lioness in her den, to find out how she did it. I found Miss Doro hunting for a note on the piano which is not on the keyboard at all but which, as she naively expressed it, "Should be between a whole and a half tone in G minor." She said she could hear it distinctly in her head, but no further. I was naturally sympathetic, and after an interesting search for the missing note in vain, I took by departure, not much wiser but deeply interested in the unusual methods of our popular writers. But it all points to one thing—out of the chaos will surely come the order of design and the real, sweet note of human sympathy, which is the basic foundation of the Mighty Chord of Life, will be sounded even in our popular music and the song writers will gradually succumb, and under the influence of nothing short of auto suggestion composers will be forced to write good music in spite of themselves. Any way, I hope Miss Doro finds that note.

A word as to the educational opera which Oscar Hammerstein is now offering at the Manhattan. That it is a worthy project is not to be denied, and it will do much toward strengthening the operatic hold on the people, but why such an unwise selection as the Meyerbeer horror for an opening bill? Why not give the people the offerings of the new school, Puccini, Leoncavallo, Giordano, Franchetti, Cilea, Massenet? I believe the people would respond more readily to the lyric sweetness of Boheme, Tosca, Manon or Fedora, which contain the human note lacking in the heavier, more ponderous operas of the older masters. One thing Mr. Hammerstein has taught us conclusively, that no tenor as yet can approach even by long distance the immortal Caruso. The disappointment in Mr. Carasa as Rhadames in Aida was doubly poignant, owing to the extraordinary press reports concerning the young Spaniard as successor to our "Cousin Caruso." It is an injustice to the public, as well as to Carasa, to place him for one moment in the same category. The Spaniard is young and his voice is flexible and of very sweet quality. A slight throatiness on his first appearance interfered to a degree with the clarity of the tone production, particularly in the upper register. This may have been due to nervousness, but not for one moment does the organ compare with the superb river of silver sound which issues with illimitable ease from Caruso's throat of steel. *Vive d'Italia!* Though we cannot dispute the fact that Mr. Hammerstein is a true philanthropist.

C. SHARP.

MANAGERS IN COURT.

Ten theatre managers summoned to Yorkville Court Wednesday disclaimed responsibility for the posters of which dwellers along Fifth Avenue from Forty-second Street to Fifty-ninth Street had complained to Inspector Walsh. It appears that the police tried to stop the "snipers" of bills on barrels and fences of excavations for new buildings, but the billposters followed the policemen up and down the avenue, and while they passed through one block the block behind them was posted.

The managers summoned were Harry Lindley of the Circle Theatre, Vincent Walsh of the American, J. W. Mayer of the Liberty, Louis F. Werba of the New York, J. Zimmerman of the Gaiety, Robert Stone of Weber's, Robert Burnham of Wallack's, Leander Sire of the Bijou, Harry Newman of the Garrick and Harry Hyams of the Herald Square.

Mr. Lindley told Magistrate Herrman that the billposters had orders to put bills only where the theatres had paid for such rights. He said it was beyond the powers of theatre managers to follow billposters around town and direct their work. Magistrate Herrman agreed with him and discharged the ten theatre managers.

PLANS FOR CITY THEATRE.

Plans were filed with Building Superintendent Murphy last Wednesday by Thomas W. Lamb, architect for Senator Timothy D. Sullivan, for the new theatre to be built for the City Theatre Company, of which Mr. Sullivan is president, in Fourteenth Street, opposite the Academy of Music, on a plot running through to Thirteenth Street. It is to be five stories high with the entrance and foyer on Fourteenth Street, the main building having a frontage of 100 feet on Thirteenth Street. It is to be called the City Theatre. The roof will be finished with a great globe crowned by an eagle with spread wings. The building will be of ornamental brick with a parquet and three galleries and is to cost $100,000. The site is already cleared for the beginning of building.

H. A. JONES' PLAYS PUBLISHED.

Samuel French is publishing three more of the plays of Henry Arthur Jones, to be issued in the large edition this Fall. They are The Masqueraders, The Case of Rebellious Susan and The Liars. Other Jones plays already published by French are Joseph Entangled, The Silver King, The Dancing Girl, The Middleman, The Hypocrites and Mrs. Dane's Defense.

HITCHCOCK INDICTMENTS DISMISSED.

The four indictments pending against Raymond Hitchcock were dismissed last Thursday by Judge Mulqueen in General Sessions, on application of Hitchcock's counsel. The comedian was acquitted in June a year ago of charges similar to those dismissed last week.

BERT WILLIAMS TO STAR.

Bert Williams opened a starring season under the management of Ray Comstock at Toledo last week in a new musical comedy called Mr. Load of Koal. The music is by Rosamond Johnson, of Cole and Johnson, and the book by Ship and Rogers, authors of Bandanna Land. The attraction is booked for early Broadway appearance.

PUCCINI'S NEW OPERA.

Puccini has practically completed his opera of The Girl of the Golden West, which is to be called Child of the West. The first two acts of the opera follow the settings and story of the drama, while the third act is placed in a redwood forest. It is to be produced this Fall.

REVIEWS OF NEW PLAYS

As THE MIRROR *goes to press in advance of the usual time on account of the Monday holiday, reviews of openings on Saturday, Sept. 4, are deferred until next week.*

To be reviewed next week:

THE BRIDGE.....Majestic
THE FORTUNE HUNTER.....Gaiety
AN AMERICAN WIDOW.....Hudson
THE DOLLAR PRINCESS.....Knickerbocker
THE REVELLERS.....Maxine Elliott's
THE MELTING POT.....Comedy

Criterion—The Flag Lieutenant.

Comedy, in four acts, by Major W. P. Drury and Leo Trevor. Produced Aug. 30. (Charles Frohman, manager.)

Vice Admiral, the Hon. Sir Berkeley Wynne, K. C. B. ..... Lumsden Hare
John Penrose ..... John May
Richard Lascelles ..... Bruce McRae
Christopher Neate ..... W. H. Gilmore
William Thesiger ..... Francis Carlyle
Walter Crutchley ..... Lawrence Grant
Horatio Hood ..... Basil Hallam
Edward Dormer-Lee ..... George Probert
George Blockley ..... Homer Hunt
James Sloggett ..... Herbert Budd
Thomas Steele ..... Emmet Whitney
Joshua Boriase ..... Dudley Digges
General Gough-Bogle ..... C. Leslie Allen
Colonel Macleod ..... H. J. Glinn
Captain Munro ..... Richard Garrick
Michael Pallister ..... Frand Shannon
Memeti Salos ..... George K. Roland
Quartermaster ..... Wallace Jackson
Lady Dundale ..... Adeline Wheatcroft
Mrs. Gough-Bogle ..... Rosa Rand
Mrs. Cameron ..... Isabel Irving
Viola Hood ..... Helen Freeman
Lady Hermione Wynne ..... Vera McCord

Being British does not make The Flag Lieutenant less interesting to Americans. Being rather simple and romantic and filled with theatric heroism does not make the play less entertaining to theatregoers accustomed to problems. It is both British and simple. It is also well acted and staged, and Monday night's audience accepted it with pleasure. The first and second acts were best liked; the third act was found dull and the fourth act, thin and ill-nourished, was enjoyed for its setting.

Richard Lascelles, flag lieutenant, is a social comedian with some money and no inclination to be serious. He is in love with Lady Hermione Wynne, niece of his admiral, Sir Berkeley Wynne. His best friend is William Thesiger, major of marines. Thesiger is in love with Mrs. Cameron, a tactful widow. Thesiger has never had an opportunity to show his worth. There is trouble in Crete and the garrison at Kandia, commanded by a Scotchman, Colonel Macleod, has asked Admiral Wynne for aid. Thesiger is sent on a small gunboat with a detachment of marines and Lascelles, after much begging, is permitted to accompany him as interpreter. The boat is wrecked in the landing. Marines and sailors join Colonel Macleod's troops on the walls of Kandia, beleaguered by an overwhelming force of Bashi-Bazouks. If the telegraph office, on the other side of the enemy's lines, can be reached the fleet can be called upon for relief. Thesiger puts on the clothes of a dead Bashi and attempts to pass the lines. He is struck by a bullet before he leaves the ramparts. Lascelles takes the Bashi's clothing and makes a try. During his absence a wounded Bashi is brought in with information. Lascelles cannot be found to interpret and the man dies before he can tell his story. Lascelles returns, wounded, but successful. Thesiger recovers consciousness, but his memory of events immediately preceding his accident is gone. Lascelles, to repay an old favor, gives Thesiger credit for passing the lines and getting a message off. The Bashi's attack, and the fleet arrives in time to save the garrison. Back at Malta, where the fleet is stationed, people call Lascelle a coward and say he hid during the fight. He refuses to defend himself, even to the girl he loves. Thesiger is made a colonel and is much feted for his courage. On board the flagship, where a court of inquiry has been called, comes the telegraph operator from Kandia. He recognizes Lascelle's voice. Mrs. Cameron understands Lascelle's sacrifice and makes him confess. The admiral overbears the confession, calls off the court of inquiry and exonerates Lascelles without taking away any of Thesiger's laurels, which is a most satisfactory ending. The band plays "God Save the King" and the guns fire a royal salute in honor of Edward's birthday.

Bruce McRae covered himself with glory by his performance of the role of the light-minded Lescelles. Exhuberent and boyish, he made a very attractive figure of the hero. Isabel Irving as Mrs. Cameron, the only really important woman character in the play, was charming in her portrayal of the big-hearted widow. Vera McCord made the role of Lady Hermione sufficiently sympathetic and was particularly good in the third act. Helen Freeman was also good as Viola, engaged to the Admiral. Rosa Rand as an old gossip was excellent, and Adeline Wheatcroft as a reminiscent chaperone was one of the brightest bits in the cast.

Lumsden Hare played the Admiral to the life (as one might imagine an admiral). Francis Carlyle as Thesiger filled a difficult role extremely well. Basil Hallam was very good as Midshipman Horatio Hood. George Probert as another middy played the part with juvenile enthusiasm and an evident understanding of the part. C. Leslie Allen as a gossipy old general was excellent. George K. Roland as the wounded Bashi-Bazouk deserves considerably more than a passing notice. In a very small part he made himself the most strongly marked character in the play, and his performance astonishingly impressive. The applause he received at the end of his scene was from the heart of the audience. Lawrence Grant was rather colorless as the surgeon and rather unskillful at applying bandages. Emmet Whitney and Dudley Digges as two talkative marines afford some comedy. H. J. Ginn was good as the Scotch colonel, and Frank Shannon did the telegraph operator very well. John May and W. H. Gilmore were lost in small roles of naval officers. The "bits" were played consistently.

Circle—In Hayti.

Musical farce, in two acts; the book by John J. McNally and the music and lyrics by Jerome and Schwartz. Produced Aug. 30. (Klaw and Erlanger, managers.)

Geronimo Jobbs ..... James McIntyre
Jasper Johnson ..... Thomas Heath
Bizzy Izzy Rosenstein ..... Julian Rose
Rosey Rosenstein ..... Mabel Sealby
Timothy Burke O'Malley ..... Toby Lyons
Colonel Scott ..... Alfred Fisher
Clara Scott ..... Marion Stanley
George Scott ..... Carl McCullough
Harry Holbrook ..... John H. Pratt
Ann Eliza Space ..... Lena Merville
Ruth Ann Morgan ..... Jane Burby
Florence Forcem ..... Adele Rowland
Otto Winne ..... Otto Johnson

This newest exploitation of those two amusing delineators of a certain type of darkey character, McIntyre and Heath, presents them in an elaborate setting of conventional musical comedy. About the worst thing that can be said of In Hayti, in fact, is that it is thoroughly conventional. There is a marked lack of novelty or freshness in both acts, the two principal comedians offering only the vaudeville specialities to which they owe their fame. Both are always funny, however, and any regret one may feel that they did not see fit to freshen their material is lost in the numerous hearty laughs they arouse with the time-worn antics and jests.

In Hayti contains little or no plot, whatever story there is serving merely as a skeleton on which to hang numerous vaudeville features—the monologue of Julian Rose, which, alas! did not include a fresh line, consisting entirely of the mildly funny jokes which Mr. Rose was wont to deliver for so many seasons in vaudeville as Levinsky (so identical, in fact, that Mr. Rose forgot himself occasionally and referred to himself by that vaudeville name), several extravagantly costumed song numbers and a series of pretty scenic effects.

There are one or two pleasing musical numbers, "Romeo and Juliet," "Izzy Rosenstein" and "Come, Toddle Along," being particularly whistleable. The latter is an amusing effort by the composers to supply Fletcher Norton with a dancing number similar to the "Hello, Come Along, Girls," song in The Belle of Mayfair, a song in which Norton had excellent opportunity to display his skill as a graceful and pleasing dancer. "Come, Toddle Along," furnishes him but little such opportunity. And that's a pity.

Marion Stanley looks extremely pleasing and sings agreeably. Mabel Sealby was quite charming at times. Carl McCullough sang one song in a fashion approved by "parlor entertainers," with much attention amateurishly paid to enunciation and proper accent. John Pratt sang excellently and really earned for "Romeo and Juliet" the encores it received. Adele Rowland had little to do, but accomplished that little so well that one wished it were more.

It is unnecessary to say that the piece was mounted and costumed with little regard for cost, many of the frocks worn in the chorus being as beautiful as any one can remember seeing for some time in any similar production. The gowns and quaint bonnets worn by the girls accompanying Mr. Rose in the "Rosenstein" song, made in soft shades of purple and green, were decidedly pleasing.

Some fresh matter for Messrs. McIntyre, Heath and Rose, a brightening of the book, a little more of Fletcher Norton and a little less of Toby Lyons—and In Hayti would be vastly improved.

Hackett—Such a Little Queen.

Comedy, in four acts, by Channing Pollock. Produced Aug. 31. (Henry B. Harris, manager.)

Mary ..... Jessie Ralph
Baron Cosaca ..... George W. Barnum
Anna Victoria ..... Elsie Ferguson
Nathaniel Quigg ..... Louis R. Grisel
Robert Trainor ..... Francis Byrne
Adolph Lauman ..... Ralph Stuart
Elisabeth Lauman ..... Eleanor Lawson
Stephen IV. ..... Frank Gillmore
Cora Fitzgerald ..... Gertrude Barrett
Margaret Donnelly ..... Marion Little
Harry Sherman ..... Stanley G. Wood
A Messenger ..... William Cahan
Count Mavichee ..... Kraft Walton
General Myrza ..... Menifee Johnstone
Colonel Haupt ..... Arthur A. Klein
Prince Niklas ..... A. W. Neuendorf

Mr. Pollock has supplied a pleasant little preposterous romance for the use of some very fine actors selected by Mr. Harris, and both the author and the actors should be congratulated. They were, by a large first-night audience that laughed at Mr. Pollock's humor and felt sorry for the poor queen who wore her coronation room as a kitchen dress. The disgruntled few who found the play inconsistent and complained that it had no "problem" were those who have forgotten their fairy stories and no longer love their George Barr McCutcheon.

Anna Victoria, exiled queen of Hersegovina, and Baron Cosaca, her prime minister, take up residence in a St. Nicholas avenue flat, to await recall to the throne and court. They are very poor. Robert Trainor, American, met them on the steamer from Trieste, and fell in love with Anna Victoria. The queen is the fiancee of King Stephen IV. of Boania, also exiled and known as Stephen the Debonnaire. He comes to America and Queen Anna cooks chops and potatoes for him. They find positions in the office of Adolph Lauman, beef packer and climber. Lauman wants Stephen for a son-in-law. Lauman's daughter does not want him for a husband, being in love with Trainor. Stephen loves his fiancee, in spite of a state engagement. She persuades him to go to work to hold his job, for she, too, loves her fiance. The king, telling Lauman that he won't marry Miss Lauman even to save his crown, is accused of theft and arrested. Queen Anna Victoria resigns. None of them, in Act III. can find work. Even Baron Cosaca trips. The queen receives a notice of eviction. Then arrives a messenger from Boania offering the king his throne again on conditions that include his rejection of Queen Anna Victoria. He refuses to reject. The Queen thereupon says she loves Trainor, and the king accepts the messenger's offer. Trainor takes a hand in European politics. He bribes the Bosnian messenger and the Hersegovinan emissaries to return the queen, tells the king that Anna Victoria's statement of love was a sacrifice to save his throne, and starts for Honduras, there to be joined, later, by Miss Lauman.

In plain English, Elsie Ferguson had a triumph as the Queen. The charm of the little queen was the charm of Miss Ferguson's splendid acting, her fine, true, German accent, her beauty and her altogether pleasing personality. Her work in this part gives her a right to look starward. Frank Gillmore as the King played with debonnair grace and stage kingly dignity, understanding and capably interpreting the role. Francis Byrne appeared as the American who loves the queen. He filled the character extremely well, though the character is rather too "fresh youth" and slangy to serve as a good foil to Her Majesty. George W. Barnum was amusing as the old Baron who cannot change his habits. Ralph Stuart made a good stage millionaire in the role of Adolph Lauman. Jessie Ralph in a small but meaty part of an Irish servant was delightful, and Eleanor Lawson made Miss Lauman a very agreeable person. Menifee Johnstone in the role of General Myrza of Bosnia gave a careful and satisfactory performance. Gertrude Barrett and Marion Little appeared as stenographer and telephone girl, and Stanley G. Wood did very well as the thieving clerk. Sherman. Louis R. Grisel played a rather conventional landlord. The other roles were capably taken.

New York—The Sins of Society

Melodrama, in four acts and fourteen scenes, by Cecil Raleigh and Henry Hamilton. Produced Aug. 31. (Brooks and Dingwall, managers.)

Lady Marion Beaumont ..... Laura Nelson Hall
Lady Goldbury ..... Louise Closser Hale
Lady Gwendolen Ashley ..... Louise Rutter
Caroline Duchess of Danebury ..... Lucy Sibley
Mrs. Margatroyd ..... Florence Edney
Mrs. Barton T. Rocketter ..... Rosalie De Veaux
Lady Normanton ..... Grace Thorne
Lady Cirencester ..... Lillian Gurney
Mrs. De Courcy Tremaine ..... Alice Dean
Lady Angelina Hawthorne ..... Virginia Bell
Mrs. Bellamy Wilson ..... Jessica Carbee
Mrs. Storer White ..... Jane Ashley
Maid ..... Alice Seymour
Milliner ..... Mabel Pascel
Higginson ..... Margherita Florence
Noel Ferrers ..... W. L. Abingdon
Sir Dorian March ..... Conway Tearle
Jame Hogg ..... Leslie Kenyon
Mr. Morris ..... Dodson Mitchell
Lord Enderby ..... Clifford Hippie
Captain Carruthers ..... Malcolm Watson
Lord Craven ..... C. P. Zell
Colonel Gretton ..... Charles Rowan
Captain Thorp ..... W. A. Eustace
Captain Mason ..... Dell Pascatel
Sergeant Wrangham ..... Charles Fleming
Recruiting Sergeant ..... William Walkers
Sentry ..... Anthony Jones
Private Bains ..... Reginald Barlow
Mr. Thesiger ..... Charles Lawrence
Vicar ..... Reginald Barlow
Bates ..... Elmer Watts
Parker ..... Charles Fleming
Williams ..... Charles Rowan
Footman ..... Louis Keller
Downes ..... Cooper Hamilton
Inspector of Police ..... Clifford Hippie

Actors and story are little more than settings for the scenery in this latest Drury Lane melodrama, which is a general rule of Drury Lane. This accessory story is not as interesting as one might expect for such a play; not as full of thrills as one might hope for. The actors are worthy of something far better. Here is the plot:

Lady Marion Beaumont loses thousands of pounds at bridge. She is broke. The villain, Noel Ferrers, who wants to marry Lady Marion's sister, Lady Gwendolen Ashley, shows Lady Marion how to substitute a lump of coal for a borrowed tiarra and pawn it, in a sealed box, to one Morris, for £7000. Lady Marion backs money on Ferrers' horse in the Grand Prix, Longchamp, and the horse loses. Morris learns that a tiarra resembling the one pawned has been won by Lady Goldbury. He insists on Lady Marion unsealing the box. She won't. He gives Ler a week. Ferrers gives her a bottle of morphine. She poisons Morris and steals the box. She is pursued. She gives the box to Sir Dorian March, in love with Lady Gwendolen. Sir Dorian, in a punt and fighting real burglars, passes the box over to James Hogg, a millionaire comedy relief and jumps into a waterfall at the end of an ostensible, invisible wire. Sir Dorian is accused of robbing Morris. He runs away, gives up his commission in the army and enlists as a private for foreign service. On board a troop ship his identity is disclosed, but the ship sinks before they can arrest him. The soldiers go down standing at attention, with colors flying. Ferrers continues to pester Lady Marion for Gwendolen's hand, after an interval consumed in giving a pet dog dinner. He says he will send Lady Marion to a felon's cell if Lady Gwendolen doesn't marry him. Lady Gwendolen consents. Lady Goldbury and Mr. Hogg discover a way to save her. They put the real tiara into the box and then redeem it from Morris. Lady Gwendolen goes to church with Ferrers and the preacher begins the service. From the chancel steps Sir Dorian, returned from a supposed watery grave. Lady Gwendolen falls into his arms. Morris says he's not to be arrested. The preacher speaks an epilogue. The fourteenth and last scene is hidden by the curtain.

The principal scenes show the clubhouse lawn at Longchamps; the rhododendron grounds at Windsor, the Thames, a waterfall, the deck of a steamship with a real fog whistle and an ability to sink gracefully, a stretch of Devonshire coast, the exterior of a church and the interior of the same edifice. There is but one "front scene" in the whole fourteen. The incident of the pet dog dinner is best liked by the audience. The dogs are not eaten; they are entertained by the favorite canine of Caroline Duchess of Danbury.

Actors accustomed to less active plays cannot be expected to shine brilliantly in a melodrama in which they have to shout above the noise of the stage hands preparing the next scene. And they cannot make effective climaxes when gathering for a sprint to the dressing rooms as soon as the lights go out. Laura Nelson Hall did very well as the harrassed Lady Marion, and Louise Closser Hale was amusing as the foil to the comedy relief. Louise Rutter once or twice became convincing as Lady Gwendolyn in very unconvincing scenes. Lucy Sibley, from the Drury Lane, played a comedy grande dame very well indeed. W. L. Abington was the villain, Ferrers, and very villainously he scowled. Conway Tearle played Sir Dorian as if he were used to melodrama and succeeded better than any one else in getting his points over. Leslie Kenyon as Mr. Hogg was funny in low comedy and quite active in getting out of the way of things. Dodson Mitchell played the pawnbroker Morris with considerable dignity and did the poisoning scene realistically. There are some twenty more speaking parts and about a hundred silent ones in the cast.

The Sins of Society will not reach the popularity of Hearts Are Trumps or The Great Ruby, perhaps, but it will find considerable favor for the rest of the season.

New Amsterdam—The Love Cure.

Comedy operetta, in three acts; the book adapted by Oliver Herford from Koenstertblut, by Leo Stein and Karl Lindau, and the music by Edmund Eysler. Produced Sept. 1. (Henry W. Savage, manager.)

Torelli ..... Charles J. Ross
Alfred Blake ..... Craig Campbell
Mr. Blake ..... Fred Frear
Major Vaughn ..... Joseph Allen
Mr. Silliman ..... Thomas H. Walsh
James ..... James Horne
The Leading Old Man ..... Arda Lacroix
Clarence Chauncey ..... Harry Hyde
Nelly Vaughn ..... Elgie Bowen
Mildred Silliman ..... Eva Fallon
Mrs. Julia Silliman ..... Alice Hosmer
The Leading Old Woman ..... Blanche Rice
A Chorus Girl ..... Helen Rockefeller
A Page ..... Grace Waldo
Stage Doorkeeper ..... George Pullman
Policeman ..... Pedro Rendiman
Libretto Boy ..... William Koestner
Carriage Caller ..... Jack Bergman
Manager of Novelty Theatre ..... George McDermott
Stage Manager ..... Milton Pollock
Assistant Stage Manager ..... Henry Russell

Of the story of The Love Cure, the latest Viennese importation, it is necessary to say but little. It is David Garrick's idea offered, not through the soft-voiced heroisms of E. S. Willard, but twisted about a bit and presented through the medium of feminine cadenzas, tenor soarings and a superb orchestration. It is Nance Oldfield's sweet plot for the disillusionment of her boyish lover portrayed, not through the delicately-traced comedy of Ellen Terry, but carried swingingly along on Elgie Bowen's splendid voice.

Nelly Vaughn, the prima donna at the Novelty Theatre, has copied almost slightly from a stage box the adoring glances of its occupant, a young man-about-town, Alfred Blake. Blake has been for long an anonymous admirer, sending her forget-me-nots daily and paying her divers sentimental attentions, and the actress finds herself falling in love with him even while she has not the faintest suspicion who he may be. After their first meeting, however, the affair progresses so rapidly that Blake's father, who intends that his son shall marry the daughter of his partner, decides to interfere. In his plan the elder Blake asks the aid of Torelli, the leading man at the Novelty Theatre and the man who at heart is madly in love with Nellie himself. Torelli good-naturedly promises his aid, and he, the elder Blake and Nellie have a conference. The actress, who has not yet learned the actual identity of her lover, sees no connection between the two incidents and enters mirthfully into the scheme to disillusion this newest boy admirer. It is planned to have Nellie and Torelli present at a reception to be held the next night at Blake's home, and there the prima donna is to conduct herself in a way to disgust the boy and cure him safely from his infatuation. Then for the first time Nellie sees that the young fellow she is to "cure" and the stranger to whom she has given her heart already are one and the same. But she determines to stick to her promise to the elder Blake and proceeds to carry

(*Continued on page 6.*)

THE ACTORS' SOCIETY

THE DEPARTMENT OF ENGAGEMENTS HAS A VERY BUSY WEEK.

Frank Darien Closes a Long, Successful Season with the Poli Forces—Lindsay J. Hall Joins St. Elmo—Society Members Now Prominent in Broadway Bills—Green Room Gossip.

Photo Marion, Lowell, Mass.

Frank Darien, of whom the above portrait is a faithful and attractive likeness, on Saturday last closed a Spring and Summer season of eighteen weeks with the Poli Stock company at Poli's Theatre, Wilkes-Barre, Pa. During that season, a successful one in every way, Mr. Darien won an enthusiastic following in the Pennsylvania city and became one of the most popular juvenile players the Poli forces have ever had. In the past four or five months he has played such roles as that of the Imp in When We Were Twenty-one, Arthur in The Warrens of Virginia, Sammie in The Rose of the Rancho, Alec Robinson in The Charity Ball, Mr. Brown in Mrs. Temple's Telegram, the Jester in When Knighthood Was in Flower, Richard in What Happened to Jones and Lloyd Calvert in The Heart of Maryland. These and numerous other roles proved Mr. Darien's versatility. Mr. Darien has not definitely settled his plans for next season and is open to offers. He can be addressed, of course, in care of the Actors' Society.

Lindsay J. Hall has been engaged for a prominent role in St. Elmo, Willard Holcomb's dramatization of Augusta Evans Wilson's novel of the same name. Two companies are already presenting the play on tour, and another is in course of preparation.

Russell Bassett opened last Thursday with No. 2 The Wolf company, playing Baptiste.

To support Norman Hackett in Beau Brummel Jules Murry has secured Morris Burr. Mr. Hackett's season opened Sept. 1 in Middletown, N. Y.

William Friend will be of the court of King Dodo when that merry monarch traverses the country this season.

Hallett Bosworth will be seen the coming season in support of Max Figman. Herbert Denton will also be a member of Mr. Figman's company.

The Orpheum Players, the popular stock company at the Chestnut Street Theatre, Philadelphia, have been further strengthened by the addition of Ada Boshell.

William Belfort has left the Blazing Trail of Broadway far behind him and is ensconced for the Winter as juvenile player with the company at the Bungalow Theatre, Salt Lake City. And in New Orleans, where Mr. Belfort was a staunch favorite all last season, there is wailing and gnashing of teeth because "Billie" refused all inducements to return.

George Barr has been re-engaged for one of Mr. Harris' The Lion and the Mouse companies.

Louis Bresen, for many seasons a warm stock company favorite over in Boston and a capable character actor of admirable methods, has been engaged by the Shuberts for The Great John Ganton, in support of George Fawcett. Mr. Fawcett's season began in Kansas City last Saturday.

Maurice Campbell has engaged Emma Butler for Henrietta Crosman's support.

Robert Dalton has been engaged for When His Wife's Away.

Jennie Dunbar is now a member of the Just As the Sun Went Down company.

John R. Furlong will be seen again the coming season in The Virginian.

Louis R. Grisel is the Nathaniel Quigg in Mr. Pollock's newest play over at the Hackett, Such a Little Queen.

Alfred Helton is to go on tour with Dolly Varden.

Warren F. Hill has become a prominent member of the company at the Lyceum Theatre at Troy, N. Y.

REVIEWS OF NEW PLAYS.

(Continued from page 5.)

out her part of the plan. Despite all her efforts, however, the boy only finds her the more charming, and finally, after all her other methods have failed, Nellie determines to play her trump card. She declares that at heart she is and always has been Torelli's. Torelli, astounded at the turn affairs have taken and not following Nellie's plan clearly, since he knows nothing of the sentiment existing between her and young Blake, is overjoyed at what he believes to be a true confession from Nellie that she returns the affection he has for her. However, young Blake is persistent, and breaking his engagement to the girl whom his father wishes him to marry (the girl, by the way, being conveniently in love with some one else and therefore only too willing to free herself), he presents himself at a dinner given in honor of the actress on the stage of the Novelty Theatre after a performance. Previous to his coming Torelli, by chance, through unintentional remarks from Nellie, learns that she merely looked upon her declaration at the reception as a joke, and without letting her suppose that he ever considered it otherwise he passes her over to young Blake with assumed cheerfulness.

One doesn't resent, in the above tale, the fact that one recognizes in it the manœuvers of a trio of old stage friends, David Garrick, Nance Oldfield and Lady Frederick. One only wonders why it hasn't occurred to some one before that David Garrick would make a splendid operetta.

The cast contains but few names with which the Broadway theatregoer is very familiar. At the rise of the first curtain the name of the singer playing the leading feminine role was a mystery to many. Elsie Bowen, for she it was, is a newcomer, comparatively, to Broadway, but her work in The Love Cure seems sure to establish her as solidly as any of the many splendid singers Mr. Savage has offered to New Yorkers through the medium of The Merry Widow and a half dozen or so earlier musical productions. Her singing voice is delightfully resonant and pleasing, she dances prettily and at divers times during the three acts, particularly at the end of the second, when she was compelled to respond to numerous curtain calls, she displays some little acting ability. Charles J. Ross offered a finished characterization as Torelli and sang, danced and acted as pleasingly as at any time since the "Weber and Fields days." Fred Frear was a funny elder Blake. Craig Campbell, the young tenor chosen by Mr. Savage to replace Neal McCay, who is ill, proved to be a singer of discretion who sang his portion of the score in a most pleasing fashion. He is a bit less happy as an actor, however. Eva Fallon was a charming Mildred and sang the one song allotted to her, "Cupid's March," prettily. Harry Hyde played a bashful lover amusingly. Alice Hosmer was the stout, elderly lady with a weakness for matinee idols and was oftentimes very funny in her duet with Mr. Ross in the second act, "Peek-a-Boo." The smaller roles were played adequately by a lengthy cast, and the young woman in the final act who replied to the stage-manager's question as to the whereabouts of one of the chorus girls by explaining crossly that "Cupid has went home," has the makings in her of a comedienne.

Of the music, it need only be said that it is exquisite, a treat to which one can listen delightedly more than once. The *motif* of Torelli's oft-repeated lines, "Just a play," for instance, is plaintively carried along almost wholly on stringed instruments so hauntingly that one remembers it long after leaving the theatre. The score is never blatant and the melodies one remembers longest and most pleasantly are those heard insinuatingly on only the softest instruments in the orchestra and interlaced beautifully with the most exquisite harp accompaniments.

Scenically and from a sartorial standpoint the production is an extravagant one. The three settings are solidly effective and well planned, and the costuming is of most eye-pleasing quality.

The Love Cure is splendid treatment and exquisitely simple. It is merely an application to the ears and eyes and heart of all that is best in musical comedy.

Gossip of the Town

Grace Atwell will make a preliminary starring tour in La Belle Russe and Divorcons, opening Sept. 6 under the direction of the Dorner Company, Inc.

Walter Lawrence is now assembling the company for the support of William Hawtrey in Louis Evan Shipman's new play, The Admiral.

Clara Turner successfully presented And a Little Child Shall Lead Them at Williamsport, Pa., recently, for the benefit of the Williamsport Home for the Friendless.

Before leaving New York J. C. Williamson signed contracts with Charles Frohman calling for Hattie Williams' appearance in Australia in Detective Sparkes.

Geraldine Malone has succeeded Clara Palmer in Havana at the Casino.

Robert Adams, having closed with the Baker Stock company in Rochester, N. Y., is now playing the juvenile lead in The Soul Kiss.

George Ariiss' farce, There and Back, in a musical form, is to serve as a starring vehicle for Charles E. Evans and Charles H. Hopper under the management of B. C. Whitney.

Daniel Frohman has secured a new play by Theodore Burt Sayre entitled The Commanding Officer, which he will produce in the Autumn.

Robert T. Haines has been succeeded in the cast of The Dollar Mark at Wallack's by George Backus. Mr. Haines will be seen in William A. Brady's production of The Intruder.

The introduction of one of Dvorak's beautiful Bohemian melodies is an incidental feature lending charm to the performance of The Bridge, Rupert Hughes' play which Harrison Grey Fiske is presenting at the Majestic Theatre.

Twelve coryphees, English girls, engaged by Klaw and Erlanger for The Silver Star, the play in which Adeline Genée is to appear, arrived in this city last week for rehearsal on the steamer *Kron Prinz Wilhelm*. Miss Genée arrives on the *Baltic* Sept. 5. The principals of the new ballet are the Misses Emily Peters, Winnie Andreson, Genevieve Ulrich, Aileen Robinson, Cissie Sewall, Evelyn Raynoum and Elizabeth Himes.

Mlle. Ferike Boros, leading woman of the National Theatre at Budapest, to appear the coming season under the management of Earl Burgess in Joseph Byron Totten's play, The World and a Woman, will be supported by Anne Singleton, Julian Noa, J. Frank Burke and Fred Cummings.

E. J. Carpenter was in St. Louis last week to attend a meeting of stockholders of a new theatre building there in which he is interested.

The Shuberts have announced that Mary Mannering will be seen early in the season at Daly's in a new play by Emma Beatrice Brunner entitled The Independent Miss Gower.

Lulu Glaser in The Girl from the States will follow A Broken Idol at the Herald Square Theatre.

Anna Held's season in Miss Innocence is announced to open at the Colonial Theatre, Boston, Oct. 4.

Harold J. Rehill is now singing the leading tenor role with Eddie Foy in Mr. Hamlet of Broadway.

De Wolf Hopper began rehearsals last week of his new vehicle, A Matinee Idol, in which he will be under the management of Daniel V. Arthur.

All the implements and tools used as properties in the spectacular bridge scene in The Bridge, in which Harrison Grey Fiske presented Guy Bates Post at the Majestic Theatre last Saturday evening, were actually employed in the construction of the Manhattan Bridge.

Frederica Going has been re-engaged by William A. Brady as leading woman with Wright Lorimer in The Shepherd King.

Fanny Ward, accompanied by Jeannette Slater, who is to have a part in Miss Ward's new play, arrived in New York Thursday night on the *Lusitania*.

Vincent Sternroyd, who arrived from England last week on the steamer *Columbia*, was engaged on Tuesday for Sam Bernard's new musical play, The Girl and the Wizard, and joined the company at Hartford. This will be Mr. Sternroyd's first venture in a musical play. He was with the Sothern-Marlowe company last season and was associated for several years with the late Sir Henry Irving's company.

Channing Pollock, author of Such a Little Queen, has been engaged by Klaw and Erlanger and Joseph Brooks to dramatize "The Inner Shrine." The play will be produced about holiday time.

Zelda Sears, who originated the role of Mrs. Llewellyn in The Blue Mouse at the Lyric Theatre during its memorable engagement at that playhouse, has returned to the cast of the Clyde Fitch farce and will remain in the company until Mr. Fitch return to stage The Manicure Girl, in which she is to make her first apeparance as a Shubert star.

Minna Gale, of the Viola Allen company, playing The White Sister, is engaged in writing her reminiscences, which are soon to appear serially in one of the magazines. As leading lady for Lawrence Barrett and Edwin Booth, Miss Gale became closely attached to these great men, and her intimate recollections of them should be well worth reading. She was Ophelia to Booth's Hamlet on the occasion of the latter's farewell to the stage. Her Shakespearean performances at the head of her own company subsequent to Booth's death were marked by their extraordinary insight and subtlety. Miss Gale retired from the stage fourteen years ago, becoming Mrs. Archibold Haynes. As a mere spectator of events theatrical, her viewpoint naturally broadened considerably. Her performance of the Countess Chiaramonte in the late Marion Crawford's last play, in which she is to support Miss Allen, is an event to be looked forward to with interest.

Ezra Kendall has started rehearsals of the revival of The Vinegar Buyer, which Liebler and Company are to make within a few weeks. This will be preliminary to the appearance of Mr. Kendall in a new play by Tarkington and Wilson. The company engaged to surround the comedian includes Robert V. Ferguson, Frank Lyons, Argyle Campbell, J. A. Butler, John Garrick, William Holden, Julia Stuart, Lottie Altar, Emily Wakeman and Queenie Philips.

James Francis Cooke, the editor of the *Etude*, is to write a three-act comedy for the Shuberts.

Robert Hilliard and Allan Forbes have collaborated on a play called The Swimming Master.

Bianca L. West, a Bridgeport, Conn., girl, opened in her home city last Saturday as Emma Brooks in Paid in Full.

Al. Leech has been engaged by Lew Fields for The Jolly Bachelors, the new Glen MacDonough and Raymond Hubbell review to be seen at the Broadway Theatre later in the season.

Eleanor Robson, who arrived in New York last Saturday on the *Philadelphia*, after spending the Summer in Europe, has begun rehearsals of The Dawn of a To-morrow. Miss Robson will open her season under Liebler and Company's management at the West End Theatre, Sept. 20. The company includes Ada Dwyer, Fuller Mellish and probably the same cast which appeared at the Lyceum all last season.

George Backus has been engaged by Daniel V. Arthur to support De Wolf Hopper in The Matinee Idol.

Princess Wah-ta-waso, an Indian actress, is said to be meeting with real success on tour with As Told in the Hills. The latter production has opened a most promising season.

Leonora Bradley opened Aug. 30 in Willard Holcomb's play, St. Elmo, at Indianapolis, Ind., and report credits her with having made a splendid impression and with having won the approval of the first-night audience and critics.

Laurence Windom has been engaged by Henry B. Harris for Robert Edeson's company.

The Lottery, a comedy by Hida Johnson Young, has been accepted by the Shuberts for production this Fall.

Court Theatre, Brooklyn—Queen of the Secret Seven.

Melodrama in four acts, by Ike Swift. Produced Aug. 30. (Al. H. Woods, manager.)

James Garnett	Harry Mantell
Tom Garnett	Ralph J. Herbert
Roland Merrick	John P. Lockney
Rose Merrick	Pauline Fletcher
Irene Darton	Cora Quinten
Sukey Saunders	Emily Curtis
William Kane	James Roberts
Barney Fay	George H. Sinclair
Moy Toy	Bert Coler
Olga Lenox	Florence Radinoff

If one wishes to indulge a taste for popular priced melodrama in the greater city he must make his way across one of the bridges connecting the boroughs of Manhattan and Brooklyn, as the latter place alone offers this class of entertainment at the present time. Here Al. H. Woods "presents" each week a thriller. At the Court Theatre (formerly Hyde and Behman's) last week a new one, by Ike Swift, entitled The Queen of the Secret Seven, was offered for the delectation of encouraging and appreciative audiences.

Olga Lenox, queen of the secret seven, bearing a grudge against James Garnett, a man of wealth, revenges herself upon his son, Tom Garnett, who spurns her love. Tom loves Irene Darton, sister of Rose Merrick, who is the wife of Roland Merrick, a member of the secret seven, who in turn loves his sister-in-law, Irene. This web of "loves" furnishes the plot of a piece which is devoid of originality, situations which are hackneyed and time-worn. With the exception of the automobile in the third act, which by the way was one of the best actors in the company, all the final curtains lacked the necessary stirring qualities.

Florence Radinoff as the Queen and John P. Lockney as Roland Merrick did not aid materially in the success of the production by their performances. Cora Quinten, who as Little Cora Quinten endeared herself as the little mother in The Fatal Wedding some years ago, has grown to handsome womanhood and struggled hopefully with the role of Irene. Ralph J. Herbert's manly portrayal of the hero was somewhat marred by a bad voice. The real hits of the night were the specialties introduced by George H. Sinclair and Emma Curtis, who sang to repeated encores "Phwat's the Matter with the Motorman" and "I Was Made Just for You," respectively.

At Other Playhouses.

EMPIRE.—At this house last night John Drew opened a preliminary fortnight's engagement in his last season's vehicle, Jack Straw. On Sept. 21 Mr. Drew will be seen in his new play, Inconstant George.

GRAND OPERA HOUSE.—George Cohan in The Yankee Prince was the attraction at this West Side house last night, and both Mr. Cohan, the assisting Cohans and his supporting company were all warmly welcomed.

METROPOLIS.—The season at the Metropolis opened last night with Augustus Thomas' gripping play, The Witching Hour.

LINCOLN SQUARE.—The Shubert régime at the Lincoln Square was inaugurated Saturday night with Clyde Fitch's merry Girls as the bill.

STUYVESANT.—Frances Starr in a short season of The Easiest Way opened the season at this Belasco house Saturday night before a large audience which welcomed both Miss Starr and Mr. Walter's play warmly.

YORKVILLE.—The season at this theatre opened yesterday with The Ringmaster, presented by the Shuberts with the same cast seen in the piece at Maxine Elliott's Theatre.

WEST END.—The Blue Mouse opened the new season at this theatre yesterday, the Fitch farce being presented with practically the same cast as that seen in the downtown engagements.

IN CHICAGO THEATRES

The Circus Man Reviewed—Henrietta Crosman in Sham—Queen of the Moulin Rouge—Stock Company Activities—Most of the Theatres Open—Colburn's Gossip.

(*Special to The Mirror.*)

CHICAGO, Sept. 4.—Nearly all the theatres are open now for the new season and a cool wave Aug. 31 nicely put a period at the end of Summer, or nicely put an end to the Summer period. The Colonial will reopen Monday with Raymond Hitchcock in The Man Who Owns Broadway, and the Auditorium will soon begin its new season with some musical comedy, probably a Cohan, for the annual policemen's benefit. This will leave the La Salle and the Whitney still dark.

Henrietta Crosman came to Powers' this week in Sham, maintaining the fine art of acting with her own ability and a clever company. The play tends to recall its title when compared with real dramas of bigness and strength, but the general verdict of the reviewers of the play, invigorated by the acting and the acting made especially charming with star's gifts is—delightful. It is certainly refreshing after seeing certain efforts to put the coarse, wretched and licentious underworld of Paris on the stage for entertainment with persuasive general invitation to both sexes and all ages.

Our brand new play is The Circus Man, by Eugene Presbrey, founded on a story by Holman Day about folk in Palermo, on the sea coast of Maine. The first performance was given last Saturday night. Monday night the size of the audience was still immense. The play is almost perfect in its adjustment to the McVicker clientele and is sure to make many thousands of the more unquestioning patrons of the drama happy. The newspapers have all reported its great success and each night so far the audiences not only by size but by applause have confirmed the reports. As the circus man Macklyn Arbuckle pervades the play as sea brine pervades sea air, giving it power to stimulate, as the "Post" asserted. Like "Way Down East and The Round Up, The Circus Man gets into the hearts of the audience, stirs them, and lets the crowds go home feeling good. The circus man is named Hime Look, or Fighting Hime Look in the list of characters. He and Square Phin Look are sons of "Good For Nothing Look," deceased, who lived all his life in the village. He was hounded to death, and his wife, too, by the pinch-cent banker and trustee of Palermo, Judge Willard. Hime thrashed a son of Willard and left the town when a boy. He got into the circus world and prospered. When the play opens he is returning to Palermo with a circus and $40,000. His menagerie includes an elephant, which appears. The gay wagons are drawn on back, as if crossing the village street, which is the main part of the first act scene. Hime meets the widow of the town, rich and good looking, and he falls in love at first sight. The course of love is interrupted when the elephant breaks loose and on its rampage destroys a good deal of the widow's property. She sues him for damages and this makes Hime very happy, for he sees how her suit will help him win his. It does, and wedding bells ring in the last act. Meantime Hime and his brother have a financial and personal settlement to make with the grasping banker and the way Hime puts the skinflint on a spit located somewhere on the verge of the pit of hell, rejoices the audience inconceivably. There are subsidiary love stories and a lot of village characters. There are five acts and several village scenes, mostly exterior. None is an especially notable or original achievement of that kind. The departure of Hime, his bride and the circus procession at the close of the play makes a striking picture. Mr. Arbuckle gets about the stage in lively fashion, delivers the good set speeches against the hated old banker and aristocrat with the success of an Antony swaying the Roman crowd, and makes love to the widow with numerous effective comedy additions to natural conduct. The part is not an advance for him from The County Chairman, or even the sheriff in The Round Up. Frank Currier, with most capable acting, gradually overcame the natural prejudice against the part of the banker and participated in the favor of the audience. Edson R. Miles as Square Phin Look gave one of the most definite, natural and completely-played character studies of the kind it has been my privilege to see here in many seasons. The widow was sufficiently well played by Esther Lyon, and Lillian Thurgate was attractive and natural as Sylvena Willard. The other village and farmer parts were all capably played. The cast:

Fighting Hime Look, Maclyn Arbuckle; "Square Phin Look, Edson R. Miles; Judge Willard, Frank J. Currier; Sylvena Willard, Lillian Thurgate; Kiebe Willard, C. W. Goodrich; Widow Snell, Esther Lyon; Liza Hasket, Alice Martin; Calp Dunham, E. Y. Backus; Esther Dunham, Jennie Weathersby; "Head Times" Wharf, W. J. Gross; King Bradish, George Harcourt; "Figger Four" Avery, J. D. Walsh; Asa Brickett, T. F. O'Malley; Cap' Nymph Bodfish, George A. Weller; Dow Babb, W. N. Bailey; Uncle Buck, Sam Reed; Wat Mayo, Frank Craven; Amaseen, Jonathan Keefe; Jim Babb, James Norman; Bob, Robert Tyler.

Elsie Janis in The Fair Co-Ed, at the Studebaker again, beginning this week, has apparently resumed her place in popular favor. The play is as exhilarating now as before, and might, if allowed, remain for many weeks.

The Goddess of Liberty will soon finish its first month at the Princess.

The successful engagement of The Beauty Spot ends at the Garrick to-night. To-morrow Going Some will succeed it, and the latest work of two former Chicago newspaper men will be observed with interest.

The Queen of the Moulin Rouge invaded the Loop this week, and reopened the Olympic for the season as a musical comedy house. It was treated severely in many instances by the press, but the general opinion seemed to be that it was not as recklessly racy as expected. The pious folk who sought the entertainment of this offering Sunday night were sufficiently numerous to fill the theatre. They did not see a smooth performance, the company having come from Pittsburgh and arrived late. The new stage crew at the Olympic fooled the scenery, and I have heard that some of the chorus girls were literally pushed on while finishing their toilettes. A piece of scenery, dropped by mistake from above suddenly, shut from view some young women taking off clothes during the song, "Take That Off, too," so the story goes, and the event moved one man to exclaim, "Saved by the wrath of God." There is an opinion in certain minds that this "show" may soon exhaust the supply of persons in Chicago seeking such entertainment, and that the Queen's record will be similar to that of her charming pal, The Girl from Rector's. Her short career here indicated that those persons who are itching to debauch the stage a la New York in Chicago are not going to capture the city at once. The company has received some praise. Phil Ryley has been deemed better than his part, and Dick Temple better than any one or all of his six parts, not having a really good opportunity in any one of them. The sinister Apache Dance, with its revelation of degradation in certain parts of Paris, is not new having been done at the American Music Hall, just as devilishly as in this production. John T. Hall, the composer, has furnished creditable music, including a number of choral numbers in happy style. Beria Mills is pleasing and graceful as the Princess, and Joseph Santley is a breezy King Sacha. The specialties were good. The audience Tuesday night seemed to fill the theatre. It was understood here that Klaw and Erlanger had refused to book any of the six sad productions of last season in New York, and that the Queen of The Moulin Rouge was one of them, yet the Olympic is a syndicate house.

The Third Degree will succeed The Traveling Salesman at the Illinois next Monday, Labor Day.

The new season at the College opened handsomely with a production of Clothes. There was a houseful the opening night, and Marie Nelson, the leading woman, making her first appearance at that theatre, and Albert Morrison, back again as leading man, as well as many others in the company got big receptions with many floral gifts. Among the new members Henry W. Rowell, Daniel Reed, and Amelia Harison made good impressions. The play was well staged by Colin Campbell, but the last act was too dark.

The Village Postmaster was well played at the Academy last week by George Klimt's Players, and Manager Frank Gazzolo had the pleasure of entertaining delighted housefuls all week. The immense enthusiasm indicated no regrets for the late deceased melodrama of Halsted Street at this theatre. The performance was very well given and the cast evenly balanced. John Lane Harper, who is being starred, was most satisfactory as the inventor, John Harper. Guy Coombs gave an excellent portrayal of the villain. The other members of the cast were most acceptable. Margaret Neville, May Randolph, and Mary Enos deserving particular commendation. Miss Enos as the ingenue had little to do until the last act, when during the one situation given her she showed herself capable of more important and serious roles. Next week, A Child of the Regiment, one of Blaney's plays, will be given, with Carrie Dalton especially engaged for the leading role.

The new Crown Theatre, on the northwest side, for which the attractions are to be furnished by Stair and Havlin, will be opened next week, Labor Day, with Johnny and Emma Ray in King Casey. The theatre was open for public inspection this week.

Phil Laffey, orchestra leader, composer and at last accounts theatre manager, is having an exciting time during his first attempt in the managerial world. He secured the Neenah Theatre, at Neenah, and left the quietude of artistic life in Chicago to find more excitement in the little city of the big paper mills, where the Winnebago rolls and splashes on Wisconsin sands, than there is around the Masonic Temple or Flatiron on a windy day. Mr. Laffey decided to adopt the open door policy in booking his theatre, and finding there was no other independent theatre near in Menasha, Oshkosh and other cities, advertised his theatre and attractions in them. He plunged with the Blue Mouse, and got a few carloads from abroad. This brought the nearby managers to their feet, and the syndicate forces began to try to make him listen to reason. He sticks to the open door, and his rivals in the town where he has no theatres, but advertises, are making the syndicate offices lively for attractions like The Blue Mouse, The Beauty Spot, and others. They envy his freedom to open the doors of his theatre to any attraction he thinks fit, syndicate or non-syndicate. Mr. Laffey belongs to a race of good fighters and bright men and it is a certainty he likes the present doings.

The Isle of Spice was popularly played and sung at the National all week and, as last season, proved the tenacity of the life of this reputation maker as well as money maker of the pleasant earlier days at the La Salle.

Manager Charles P. Elliott, of the Bush Temple, pursuing his characteristic progressive policy, has under consideration a new play by two Chicagoans, in which a flying machine and its inventor figure prominently. It is called The Price of Silence. Another up-to-date play which Mr. Elliott has examined with a view to producing during the season is called Playing with Fire. It has a prepossessing young woman physician and surgeon as its central figures.

The bills for the week beginning Sept. 5: Garrick, Going Some; Powers, Henrietta Crosman in Sham; Grand Opera House, A Gentleman from Mississippi; Colonial, Raymond Hitchcock in The Man Who Owns Broadway; McVickers, The Circus Man, with Maclyn Arbuckle; Chicago Opera House, The Climax; Olympic, The Queen of the Moulin Rouge; Illinois, The Third Degree; Studebaker, Elsie Janis in The Fair Co-Ed; Bush Temple, Zasa; Princess, The Goddess of Liberty; College, A Contented Woman; People's, Clothes; Marlowe, Under Two Flags; Academy, A Child of the Regiment (stock); Bijou, Money and the Woman; Crown, The Rays; National, The Time, the Place and the Girl; Globe, The King of the Bigamists.

The new melodrama theatre, the Globe, was opened this week with a typical offering, Broadway After Dark. The melodrama patrons do not seem to have gotten used to the new neighborhood yet.

Edward Hume, now a resident of this city, is again receiving compliments of the critics in the course of his Western tour, as principal comedian of A Knight for a Day. The reviews indicate he is a successful successor of John Slavin. Grace De Mar is playing opposite.

OTIS COLBURN.

SAN FRANCISCO.

Dustin Farnum and McKee Rankin Well Received—Bills of the Week.

Gottlob and Marx had another attraction in Cameo Kirby, which opened Aug. 23. Dustin Farnum and McKee Rankin made personal hits in the portrayal of their characters, so much so that they were called upon to make speeches, which they did. Mr. Rankin said that the star was the most generous young man that he had ever met. Mr. Farnum praised his co. May Buckley sustained her character as Adele Randall very creditably. The members in the cast were as follows: Eugene Kirby (commonly known as "Cameo" Kirby), Dustin Farnum; Larkin Bunce, McKeeRankin; Tom Randall, Gordan Johnstone; Anatole Veaudry, William H. Carter; Aaron Randall, Burr Caruth; Colonel Moreau, John Harrington; Judge Pleydell, William Frederic; The General, little brother of Tom and Adele, Donald Gallaher; Croup, C. R. Webster; Adele Randall, May Buckley; Anne Pleydell, Nora Shelby; Madame Davenac, Maud Hosford; Grosse Poulette (a slave), Ruth Lloyd; Mammy Lina, Jane Kendrick, and A Plantation Negress, Gladys Williams. This play is scheduled to run until 5, and on the following day Blanche Bates will be presented in The Fighting Hope. The following are the attractions that have thus far been announced by Gottlob and Marx: A Gentleman from Mississippi, The Third Degree, The Traveling Salesman, Three Twins, The Top o' th' World, The Round Up, The Parisian Model, The Soul Kiss.

At the Alcazar The Lion and the Mouse was presented 23. The piece was very well acted by a capable stock co., which consisted of the following: Endoxia, Helen Tarborough; Rev. Postiffex Deetle, George Baldwin; Jane Dettle, Anna Lockhardt; Mrs. Rossmore, Christie MacLean; Miss Nesbill, Bessie Barriscale; Judge Rossmore, Howard Hickman; Ex-Judge Stott, E. L. Bennison; Expressman, Andrew Bennison; Shirley Rossmore, Evelyn Vaughn; Jefferson Ryder, Augustus Phillips; Hon. Fitzroy Bagley, William Garwood; Jorkins, Charles Trowbridge; Senator Roberts, A. Burt Wesner; Kate Roberts, Grace Travers; Mrs. John Burkett Ryder, Adele Belgarde; John Burkett Ryder, Will R. Walling, and Maid, Claribel Becker. Evelyn Vaughn was given a very welcome reception, likewise Will R. Walling, Grace Travers, Adele Belgarde, and Bessie Barriscale. The next attraction will be The Taming of Helen.

The Valencia will have John Mason in The Witching Hour, and the piece is scheduled to be performed Sunday afternoon, 29.

The Princess offered Jack and the Beanstalk, which was nicely sung, and the cast consisted of the following: Old King Cole, a merry old soul, Jack Martin; Sinbad, the sailor, Budd Ross; Jack, Octavia Broske; Sir Harry Halfwork, captain of the forty thieves, Arthur Cunningham; Evertired, a thief Allegro Largo, Mr. Messmer; Neverwash, a thief Andante Agitato, Mr. Tobie; Roland, King Cole's first royal page, Miss Phillips; Oliver, King Cole's second royal page, Miss Phillips; Sir Guy Coffin, King Cole's court physician, Mr. Stuart; Princess Mary, "Mary Quite Contrary," Olga Steck; Little Miss Muffit, Mary's companion, Jennie Metzler; Old Mother Hubbard, Jack's mother, Martha Golden; Solanum Tuberosum, Queen Dowager of the Fairies, Bert Phoenix; Old Woman Who Lived in the Shoe, Giant's wife, Lydia Crane, and Giant, Oliver LeNoir. Ferris Hartman will be the next attraction at this house. Kolb and Dill will also be seen here in the near future.

Frank Bacon, at the American, did nicely 23-29 in The Hills of California and his engagement will be continued for another week, during which he will produce The Professor's Love.

The Girl from Rector's is billed for the Garrick 5.

The St. Ignatius Collegians will give a performance of The Folly of Deception.

It is also rumored that John Court's attractions will continue at the Garrick Theatre until November, after which Gottlob and Marx will have charge of the bookings.

A. T. BARNETT.

PROVIDENCE.

Improvements at the Various Houses—Charles Evans at the Empire.

The Imperial, now under lease with the J. B. Sparrow Amusement Co., and booked exclusively by Klaw and Erlanger, was opened very auspiciously Aug. 30-4 with The Merry Widow as the attraction. The Merry Widow has been fluttering around Providence for some three seasons past, but until now has never alighted. A house of small proportions, although very appreciative, greeted the first performance. Mabel Wilbur and Charles Meaking are seen in the leading roles. Both sing in excellent voice and dance well. The balance of the co. is very well cast and the production elaborately staged. The theatre itself presented a very pleasing effect. The house has been redecorated and new furnishings have replaced the old. The stage also has come in for its share and some 6 feet has been added to the width. This will enable the management to book the largest scenic productions on the road and stage them properly. Via Wireless 6-11.

With a large cast The Right of Way was seen at the Empire 30-4 for the initial performance of the Winter season. The co. is in every way a capable one and, headed by Hallett Thompson, gave an excellent presentation. Of the balance of the cast, P. Aug. Anderson, Arleen Hackett, and Eli Marksworth contributed fine work. Managers Spitz and Nathanson have done themselves proud this season in the matter of renovating the theatre. The success attained is highly gratifying and the house as it stands to-day looks better than ever before in its history. The Empire wreath is also very much in evidence and is painted in gold in various portions of the house. The stage has also been somewhat enlarged and placed in the best of condition along with the house proper. Just Out of College 6-11.

Following the usual custom of selecting a comedy for the closing week of the stock season, the Albee Stock co. won new laurels in A Parlor Match at Keith's 30-4. Charles F. Evans, who made the role of the old book agent famous, was especially engaged and made a decided hit. As Old Hoss, Berton Churchill contributed the role of the eccentric tramp and along with Agnes Scott as Innocent Kidd scored heavily. Of the balance of the cast, Helen Reimer and Messrs. Hawley, Sullivan, and Staley make the most of their opportunities. Vaudeville to run indefinitely, starting 6.

The Rose Hill English Folly co. made a very favorable impression at the Westminster 30-4. The bill is a good one and the chorus is sprightly. T. F. Thomas and John Cain are the principal comedians. Clark's Runaway Girls 8-11.

HOWARD F. HYLAND.

LOS ANGELES.

A Long List of Attractions Pleases Good Business at All the Houses.

The Belasco scored a success with Pierre of the Plains Aug. 22-29, with Richard Bennett cast delightfully as Pierre, and faithfully portraying the character. The play was given handsome stage settings, and although somewhat of a drag was noticeable in the first two acts, there was enough of excitement during the other acts to more than offset. Mr. Lewis was the perfect embodiment of the frontiersman, and Miss Holmes delightfully heroinized the role of Jen; Adele Farrington acted the real squaw to Mr. Spear's hardy brave; Charles Ruggles and Dick Vivian gave splendid account of themselves, as did the balance of the co. Next week The Way of the World will be the bill, and in this play the new leading lady, Thais Magrane, who succeeds Miss Holmes, will make her first appearance with the co. Miss Holmes goes East, where she will act under the management of Liebler and Co.

The Climax is in its second week at the Mason Opera House, playing to small business only. Paid in Full, which was so well received last season, is to be at this house 30-4.

Walter Hoff Seeley announces that within eight months this city will have another new house, to be under his booking and the management of William Morris. A site will soon be selected and the local house will be one in a chain extending from East to West wherein vaudeville of the very highest will find a home. Negotiations are now being made for a temporary home until the completion of the new theatre.

The Morals of Marcus was presented at the Burbank 22-28, with A. Byron Beasley in the title-role. The play was but recently given here by Marie Doro, and notwithstanding that fact attendance for the week was splendid. Mr. Beasley gave a very fine interpretation of the part of Sir Marcus Ordeyne and won much commendation for his efforts; Miss Hall gave a striking enactment of the role of Carlotta, and Harry Mestayer well conceived the villainous Pasquale. The spirit of earnestness by the co. stamped the play a success.

Lewis Morrison has resigned from the Belasco co. and will travel Eastward. Beatrice Noyes, who has been with this co. for the past year, leaves the coming week for New York, where she will in all probability join Polly of the Circus.

The Shuberts, who have taken a ten years' lease on the Auditorium, the largest and most beautiful house in the city, opened the Fall season 30 with Going Some. Leo Behymer has the local management, and he informs us that all attractions will run for two weeks.

George Clayton, the popular and agreeable treasurer of the Belasco Theatre, and Percy Bronson, late of the Kolb and Dill co., are off to the mountains for a couple of weeks' vacation, during which they will make the big hunt for deer.

The King of Tramps was the big sensation in the way of melodrama, playing at the Grand 23-29. Lillian Hayward, once of the Ulrich co., has been engaged to play Lady Isabel in the big revival of East Lynne, which will be the bill for next week.

Kolb and Dill will open the Fall season at the Majestic 5, playing an extended engagement in their latest New York requirements.

DON W. CARLTON.

INDIANAPOLIS.

Some Old Favorites Appear in the Opening Attractions—Many Visitors for Fair Week.

English's opened the season with Al. G. Field's Minstrels, matinee and night, 1, which for eight or ten years has been the regular opening attraction. Victor Moore in The Talk of New York is the State Fair week booking 6-11, with two matinees besides a special one Labor Day.

Beulah Poynter in her farewell tour of Lena Rivers played a highly successful engagement at the Park Aug. 26-29, opening to packed houses. St. Elmo, with Martin Alsop and Elsa Berold in the leading parts, supported by a well balanced co., opened to two large well pleased audiences 30-1. The Passing Show, which was booked to follow 3-4, has not proved a success, and was canceled, and instead Convict 999 will fill the time. Superba will be the Fair week attraction 6-11.

The season of the Forepaugh Stock co. at the Majestic will begin with the holiday matinee Labor Day 6, with The Crisis. Among the old favorites to return are: George Arvine, leading man; Lucille Spinney, leading woman; J. Francis Kirke, stage director; Harry P. Coffin, Ainsworth Arnold, and Fay Baker. The newcomers will be Valaire Valaire, May Louise Aigen, Harry Stafford, Charles N. Lum, Carroll Barrymore, Carl Cook, and Leslie Morrison. The first rehearsal of the newly organized co. was held 30.

Concerts in the Coliseum at the Fair grounds, given by Natiello's Band, will be one of the features of the State Fair 6-11, when thousands of visitors from all over the State are expected here.

B. J. Reilly, manager of the Majestic, arrived in the city 23, after spending the Summer in New York.

PEARL KIRKWOOD.

MINNEAPOLIS.

Ground Broken for the Garrick—A Prosperous Season Is Expected Here.

The Metropolitan season opened Aug. 28 with Chauncey Olcott in his last season's success, Ragged Robin. The Ferris Stock co. closed its season on 28 and it is not expected that Dick Ferris or Florence Stone will be seen here again, as this was announced as their farewell season. Olcott's support is capable, and the star was welcomed by a large following. Next week The Three Twins, with Victor Morley and Bessie Clifford.

The Shubert season at the Lyric was opened last week with The Blue Mouse, which drew good houses. Corinne in Mlle. Mischief is the current attraction, and the jolly comedienne is proving a good drawing card. The star broke ground for the new Shubert theatre, which is to be called the Garrick, on 30. Jeff de Angelis in The Beauty Spot is to follow, after which Eddie Foy is promised.

The Princess Theatre season is to open 21 with the James Neill Stock co. Both Mr. and Mrs. Neill (Edythe Chapman), are local favorites and a prosperous season is expected.

The Bijou opens 6 with In Old Kentucky. Mildred Johnson is the new Madge. Babes in Toyland will follow.

CARLTON W. MILES.

NEWS FROM BOSTON

The Season Fully Opened—Robert Edeson—The Round Up—Louis Mann—The Gay Hussars—Other Attractions—Notes.

BOSTON, Sept. 4.—All the houses in Boston will be open for the new dramatic season for Labor Day will see a big rush, six more coming into line with combinations for the satisfaction of those who are now hurrying home from vacations. The vacation period was not so strenuous as it might have been, and if the managers had not been frightened by a few hot days in June they would have made considerably more money. But they were frightened and closed up their doors, and it left a few—very few—to gather in what money there was floating about town this Summer. The opening in several cases was delayed beyond the close of August, which has usually seen several more houses than was the case this year. Almost without exception the advance sale has been large, so that the opening week will bring prosperity all around.

Robert Edeson will be back in Boston again, and at the Hollis, where he has played all his most important engagements in recent years. The Noble Spaniard shows him as a Mauglen star, and Gertrude Coghlan is his leading woman.

The Round Up will be a familiar attraction at the Colonial, opening it for the season, for this has proved one of Klaw and Erlanger's greatest successes at that house. It has never known a vacant seat in Boston in its two seasons, and its fortnight here will be on the same lines. Hapley Holmes will be the sheriff.

Louis Mann will be at a new house so far as he is concerned, and at the Tremont he will open with The Man Who Stood Still for a fortnight, coming under the management of William A. Brady for his first Boston engagement.

The Gay Hussars will have its local engagement beginning at the Boston on Monday, for this production by Henry W. Savage has been twisted about here. It was to have come to the Tremont earlier in the Summer, but emergencies took it to New York, and now the injunction keeping out Three Twins brings it to the Boston.

Sam Bernard will be the opening attraction at the Majestic, coming there with The Girl and the Wizard, which is the latest title for the much changed musical comedy in which he is to star this season under the management of the Shuberts.

A somewhat similar title is The Girl and the Detective, which is the Blaney thriller at the Grand Opera House, with Florence Elliott as the star.

The Globe will give up its successful policy of moving pictures and vaudeville and go back to combinations next week. The first attraction in the list will be Ward and Vokes, always favorites at this house, who will return in The Promoters.

John Craig and his stock company at the Castle Square will make their first change of bill next week, presenting Glittering Gloria in its comedy form, without any chorus and music. The new year for the stock company has opened in most auspicious fashion, and it looked exactly like a happy family party to see the greeting which the big audience had for all the favorites in the company.

Keegan's Pal has opened the new season at the Park in a lively fashion, and the audiences there have been large in the extreme and enthusiastic over this new play by Paul Wilstach, which has served to present Emmett Corrigan in the new capacity of a star here. The work is a novelty in its development of the problem of a lawyer's wife, and the construction and character drawing are fine indeed. Mr. Corrigan has never been seen here to better advantage, and he has fine support, especially in Harry Harvard, John Butler and Hattie Russell.

Lindsay Morison's Stock company will finish its successful Summer season at the Orpheum with a couple of performances of Quincy Adams Sawyer on the holiday and then finishing with Divorcons for the remainder of the engagement. Then the house will go back to vaudeville again.

Hearts of the Blue Ridge will be the play for the stock company at the Bowdoin Square, which knows no such thing as a vacation, and which continues with large audiences all the year around. This house, in particular, has experienced the effect of having so many of the other theatres closed.

Lyman H. Howe will make a complete change of pictures for the opening of the fourth week of his stay at Tremont Temple.

September 20 promises to be an especially lively date, and practically every house in the city will make a change of bill on that evening. The laying out of Opera Place has started quite a tangle, and City Hall is all stirred up about it. Mayor Hibbard has returned the order to the Street Commissioners providing for laying out this street besides the new opera house. He thinks that better terms can be secured for the land than $18,500, but the Street Commissioners think that the arrangement is equitable in every way. It would certainly look so, for Eben D. Jordan has set a price of $1.12 a foot for the land needed, which is assessed for $2.40, while property in the vicinity goes for $4 a foot. The betting is very positive that the Mayor will let it go the way that it is wanted after a time, and some hint that it is merely a grandstand play to the Finance Commission, which is looking pretty sharply after him. Francis R. Bangs, the ex-alderman, has been appointed as a real estate expert to investigate, and the Mayor will act on his advice.

Mayor Hibbard, by the way, is going to keep his eye out on the thrillers and censor the bill boards for melodrama. He is following the example of Paterson, N. J., and is going to keep out crime pictures as well as burlesquers. He succeeded in keeping Salome and The Queen of the Moulin Rouge away from Boston, and his prospects in this respect look good.

H. Price Webber has taken his Boston Comedy company to Richmond, Maine, where his thirty-fifth season will open. This is a favorite starting place for him, and with new plays he will go to the provinces and back. He has a thoroughly reorganized company to support Edwina Grey as leading woman.

Lily Carthew, who has been spending the Summer at her home in this city, has gone to Greenwich, N. Y., to rehearse with Uncle Dave Holcomb, of which William Lawrence is star. Her season opens at Schenectady.

John Thomas, of The Merry Widow, and his family have closed their Summer vacation at their camp-house, Fresh Water Cave, Gloucester.

M. Douglas Flattery, who was the author of Annie Laurie, recently produced at the Orpheum, and also of Faith Mother, has just been appointed receiver of the National Fruit Products Company, with liabilities of $90,000, but greater assets.

Ralph L. Flanders, the general manager of the Boston Opera House, has returned from his vacation in the woods of Maine, with wife and children, at Pleasant Lake Camp, near Carroll.

JAY BENTON.

ST. LOUIS.

A New Play, Jenny—Delmar Closes—Attractive Bookings Promised for New Season.

ST. LOUIS, Sept. 4.—In a "first time on any stage" production of Jenny, a new play by Algernon Borsen, son of Hjalmer Hjorth Borsen, the Norwegian novelist, Countess Venturini at Suburban revealed to the full the artistic power and the fire of which her two weeks of Camille and Frou-Frou have given somewhat imperfect assurance. The Countess has never failed to reach her audience in her big scenes; her only difficulty arose in her unAmerican conception of established roles. Does it then argue well for our unfailing truth and severeness in creative or appreciative work that Venturini should, after appearing in not wholly satisfying portrayals of Camille and Frou-Frou, so sweep her audience before her creation of Jenny? Or does it but prove that, like children, we like the story as first we hear it? The story of Jenny runs thus: Dr. Bright, a very ordinary man, has, after a courtship filled with dreams of a future fashionable practice and its corresponding social place, married Jenny, a beautiful childlike idealist who lives in a world of tall cavaliers and beautiful scenes and murmured words. But the fashionable practice does not come and Jenny's parents-in-law are unsympathetic. The Marquis of Lorme, an old roue, tempts the dreamful Jenny with the fulfilment of her dreams, but is repulsed. His nephew, the handsome young Hon. Evelyn Farquhar, at their second meeting persuades Jenny to elope. Making her preparations before her family and declaring her intentions, Jenny awaits her lover's word. It comes. "I can't get the money"—"think of the world"—"my future." Reason deserts Jenny and for the first time understanding of her comes to her clod husband. The complete surrender of Jenny to the handsome Farquhar brought forth the splendid sincerity and emotional vividness of Countess Venturini as they have seldom been seen. The play itself holds many false touches and a weak last act. But with a little rehearsing, the elements for a good play are there. The Suburban support was competent. Frances Nielson made an excellent village gossip. George S. Spencer, though ill cast, was fairly good as Dr. Bright. King Baggott did well as Hon. Evelyn Farquhar. Wilson Fenwick as Dr. Bright's father, Harry Fenwick as the Marquis of Lorine, Angela McCaull as Julie, and Ethel Valentine as Hannah completed the cast.

Delmar Garden closed last week with The Wizard of the Nile. Frank Moulan was a supremely funny "wiz." The role of Kiboosh is one inseparable from Moulan when he plays in stock, and he has never played it better than last week. Many other Delmar players emulating the Moulan excellence did fine work. Ann Tasker's vocal numbers were opportunities of which she made the utmost. Miss Tasker leaves many a well wisher in St. Louis. Dorothy Webb, who has been in forced seclusion for some weeks, again burst forth as a charming Abydos. Edward Metcalfe as Ptolemy and Elvia Crox Seabrooke as Simoona maintained their high standards. The production was very creditably staged. This company of thoroughly good players have, in support of various big stars, recalled to life this season many a success of other days in a fashion that brooked no disparaging comparison with the premiere production, and many a well-won wish for success follows them from the Delmar patronage.

The American last week offered a dramatization by George Middleton of Meredith Nicholson's House of a Thousand Candles. Hugo Koch, a one-time member of the Odeon Stock company of St. Louis, scored a big hit as Bates, the Glenarm butler, which is made the leading role of the play. So finely drawn is the character of Bates, the man of mystery, that the least incapability on the part of a player would wreck the part and the play. That he is fully adequate to the demand for excellence is, no doubt, much due to Koch's splendid voice, fine appearance and careful training. The part of Larry Donovan was very well handled by Gus Arthurs. Louise Glaum portrayed Gladys Armstrong well. The play has drama, melodrama and light comedy in satisfying parts.

Havlin's last week offered orthodox melodrama in Sold into Slavery. Effie Hawkins was an amusing comedienne. The Havlin patronage at popular prices continues good.

The Imperial offered Shadowed By Three, a thrilling detective story, into which is interwoven a pretty love story.

The play hinges on the efforts of Tom Patton to clear Blessing Hawkins of the charge of murdering her uncle. The production is elaborately staged.

The Lady Buccaneers, opening last week at the Standard, proved fruitful of new comedy, some new songs, and a dance new to St. Louis, "the dance of the absinthe fiend." Marion Blake, singer; the Two Macks, and Alvin and Kenney in a sketch made up the olio.

The Gayety last week offered the Lid Lifters company in a Night's Frolic and A Night in Paris, two funny burlesques. Five acts make up the olio of vaudeville.

The bills this week: Garrick Bert A. Williams in Mr. Lode of Koal; Century, The Merry Widow; Olympic, The Golden Girl; American, The Girl Question; Imperial, The Yankee Doodle Detective; Havlin's, Pinker, the Pinkerton Girl; Standard, Edmond Hayes in The Umpire; Gayety, The Golden Crook.

The divorce suit of Grace Van Studdiford was called for Tuesday, Aug. 31, as Miss Van Studdiford wished to go to New York to prepare for her season in The Golden Butterfly as soon as possible.

Panama Canal, an illustrated travelogue, will be delivered at Suburban Garden Theatre two nights, Sept. 5 and 6, by Shearman Lewis, newspaper man, Spanish-American war veteran and press agent for the Suburban management. This affair will be under the auspices and for the benefit of the Grand Leader Benevolent Association.

The Garrick Theatre opens Sept. 5, with Bert A. Williams, "the big fellow" of Williams and Walker, in Mr. Lode of Koal. The Garrick has been renovated, the walls receiving a light tint of lake red and the boxes new decorative features. Manager Fishell retains his old staff.

Jeff De Angelis in The Beauty Spot, Charles Cherry in The Bachelor, Blanche Ring in The Yankee Girl, Marguerite Clark in The Young Guardsman, and Sothern and Marlowe are some of the bookings for the Garrick season.

The Century and Olympic, under management of Pat Short, open Sept. 5, the Century with The Golden Girl, to be followed by Henry E. Dixey in Mary Jane's Pa. The Man of the Hour, and Al. H. Wilson in Mets in Ireland; the Olympic with The Merry Widow with Oscar Figman and Francis Cameron, followed by The Prince of To-Night, The Traveling Salesman, and Paid in Full, each for one week.

During the week of Sept. 5 the Delmar Garden Theatre will be given up to a feature entertainment given by the Knights of Columbus, in which their Choral Club will be assisted by Frank Moulan, Ann Tasker and others of the Delmar Musical Stock company. Big vaudeville acts, exceptionally novel and clever, will be sent by William Morris.

Tenor Carl Haydn, of Delmar Garden, resigned Aug. 25, to take up his Winter work. He will sing in support of Grace Van Studdiford this season in A Golden Butterfly.

FREDERICK L. DOYLE.

CINCINNATI.

Cooler Weather Improves Business—Numerous Attractive Openings.

CINCINNATI, Sept. 4.—Cooler weather this week made what was really the opening week of the season, a much more successful one than usual.

The Climax has won universal praise at the Grand this week, and will be followed to-morrow night by J. E. Dodson in The House Next Door, which comes direct from its New York engagement. This will be Mr. Dodson's first appearance in this city for many years, and his engagement is looked forward to with keen anticipation. Other September bookings at this theatre are: Cohan and Harris' Minstrels, Henry E. Dixey in Mary Jane's Pa, and Paid in Full.

Considerable surprise was occasioned this week by the announcement that Manager Harry Rainforth has disposed of his interest in the Grand Opera House to his partner, John H. Havlin. For the time being at least, Mr. Havlin will give his personal attention to the management of the house. Mr. Rainforth had been connected with the Grand for more than twenty years, and retires to take a well earned rest. It is probable he will make his future home in New York city, in order to be near his son, who is established there in the practice of medicine.

The Forepaugh Stock company begins its new season to-morrow with The Warrens of Virginia. The season's advance sale is the largest in the history of the house.

The Holden Stock company will also begin its season at the Lyceum with The Angel and the Ox.

Convict 999 begins a week's engagement to-morrow at Heuck's.

The Walnut will have In Panama, with Adams and Guhls, and Cybll Brennan in the leading role.

The New Robinson and Auditorium have started prosperously on their Winter season of moving pictures and vaudeville.

Labor Day will mark the closing of all the Summer parks. The season, as a rule, has not been as successful as many that have preceded it.

H. A. SUTTON.

NEWARK.

Birthday Week at the Arcade—Activity Noted at All the Houses.

Business at the Olympic Park this season has so greatly exceeded all previous records that the Aborn Brothers have decided to extend the opera season until the latter part of September. This was the thirteenth week, and The Beggar Student was the offering. The title-role was taken by John B. Phillips, our East Orange tenor, whose work has been attracting so much favorable comment. He was in fine voice, and lent much vivaciousness to his acting and scored a triumph. Blanche Morrison, Carrie Reynolds, and Robert Lett deserve much credit for the success of the performance. Phil Fein contributed a distinctive and thoroughly enjoyable bit of acting. Harry Luckstone made a good Janitsky. Phil Branson as Euterick was, as usual, very amusing. Tillie Sallinger, a great favorite, was received very cordially. Victor Herbert's Babette will be given 6-11.

The Newark Theatre, under the same management as last year, with Paid in Full 6, and followed by Joe Weber's Merry Widow and The Devil.

A real thriller at the Columbia Theatre Aug. 30-4. The River Pirates, a competent cast, which included Carl T. Jackson, George F. Whittaker, Edith Bellows, Mabel Vann, Edith Gray, Henry Gray, and Walter Richardson.

The Arcade Theatre is celebrating a "birthday" week, and it enters upon its third year of prosperity under the direction of Leon O. Mumford, its sole lessee and manager. A fine programme is offered, including Mona Mason, Charles and Louis Levy, Will F. Allen.

The Tiger Lilies gave a rather spicy performance at the Empire Theatre 30. Among the cast who merit special mention are: Sam Mann, Al. Patterson, Billy Spencer, Mae E. Hadley, and Zallah. Tom Miner's Bohemian Burlesquers 6.

Robie's Knickerbocker Burlesquers furnished a lively entertainment at Waldmann's Opera House 30-4. The Girls of Rottenburg was the opening burletta. Among the special features were: Holden and Harron, A Messenger and a Show Girl, Prince and Virginia, Buds Sister. Trocadero Burlesquers 6.

The Lyric Theatre will open the regular season Labor Day.

Some boy seated in first row of the gallery threw some pepper over the heads of the audience at Miner's Theatre 30, which started nearly every person in the building to sneezing, so much so Manager Evans was compelled to ring down the curtain and give a short intermission, all doors and windows were thrown open and the theatre ventilated before the performance could be continued. To be sure, the small boy could not be found.

GEORGE S. APPLEGATE.

SPOKANE.

Good Opening Bills at the Spokane and Auditorium—Items of Interest to Musicians.

The Auditorium Theatre, recently taken over by the Northwestern Theatrical Association, opened its season of 1909-1910 with A Gentleman from Mississippi the evening of Aug. 27, when a co. headed by James Lackaye was received with favor by a large audience. Three performances, including a Saturday matinee, were given. The house has been refurnished. C. F. Ralston, formerly with the Jessie Shirley Stock co., is treasurer, and is assisted by J. W. Hager. William Siebel, formerly of the Spokane Theatre, is superintendent, and Charles Quinn is chief carpenter. Harry C. Hayward, manager, announces that the house will play first-class road attractions.

The Spokane Theatre, of which Charles W. York is manager, opened its season with The Time, the Place and the Girl the evening of 29, the co. playing a week. Mr. York announces that the season will be devoted chiefly to musical comedies.

Spokane Choral Society, which scored a hit with its rendition of the Irrigation Ode at the seventeenth sessions of the National Irrigation Congress here, 9, will be made a permanent organization to give oratorios and musical productions the coming Fall and Winter. The officers for the year are: F. W. King, president; Professor T. H. J. Ryan, vice-president; George B. Dresher, secretary; N. B. Totten, treasurer; Mrs. Robert Fairley, recorder; Kate Vallance, librarian; Karl Riedelsberger, director. Mr. Dresher says there are 365 members, as follows: First and second soprano, 155; first and second altos, 90; first and second tenors, 90; first and second bases, 60, and it is expected to have 500 before the end of September.

Ohio Male Chorus, under the direction of Hugh W. Owens, of Cincinnati, Ohio, gave three concerts in Spokane 21-23, and was well received. The soloists were: Evan Roberts, tenor; Walter E. Ryder, baritone, and E. C. Humphreys, basso. The feature chorus numbers were Macy's arrangement of Sullivan's "Lost Chord" and Parry's "Pilgrims' Chorus." The chorus, which includes singers from various parts of Ohio, is making a tour of 6,720 miles.

Spokane Symphony Orchestra of fifty instruments has been organized with Eugene Winburn as president and Karl Riedelsberger as conductor. W. E. Chambers is secretary-manager. Plans are making for a concert in the Spokane Theatre on Oct. 17. Carl Thurston is concertmeister. To aid the preliminary work, the Musicians' unions of Spokane have suspended the wage scale, and will allow amateurs to play with professionals. The organization has ample backing.

Samuel Thall, in advance of A Gentleman from Mississippi, made his twenty-seventh annual call in Spokane this week. He said while in a reminiscent mood: "When I was in Spokane twenty-seven years ago W. A. Brady, now one of the biggest theatrical men in the United States, was property boy for the Grismer-Davies shows. Now he is a partner in the business and worth $1,000,000. I was advance agent for the co. then. I am still advance agent, but I'm happy, just the same. When I first struck this beautiful part of the country the Grismer co. was playing in repertory. It was one of the pioneer high-class cos. of the Northwest. Harry C. Hayward, now manager of the Auditorium Theatre, was manager of a tent theatre. He had just come over from London, where he had been Henry Irving's callboy at the Drury Lane Theatre. After the tent shows quit the Grismer co. played at the old Falls City Theatre and at Concordia Hall. Spokane has made wonderful strides in a quarter century, and it is today the best show town in the Northwest."

W. S. McCREA.

COLUMBUS.

The State Fair Draws Thousands Here and Good Business Results.

The theatrical season of 1909-'10 opened in a blaze of glory Aug. 30. The Great Southern offered a week's engagement of The Climax, while at the Colonial the attraction for the entire week is The Merry Widow Remarried, with Anna Lichter and George Lydig in the principal parts. The offering is meeting with good business and chorus and principals work hard, and it has sufficient cleverness to last.

At the popular High Street the offering for the first three days is Hanlon's Superbas, followed by Charles E. Blaney's A Female Drummer, with Ruby Lusby.

The Gayety offers the Rents-Santley co. for the first half of the week, followed by Vanity Fair. Both of these attractions are drawing fine business. The costumes and scenery of the first named co. are deserving of particular note, being pretty, clean and artistic.

The English Grand Opera co., one of Max Faetkenheur's, is drawing good business to the Olentangy Park Theatre. Three operas are being sung, Aida, Madame Butterfly and the Bohemian Girl. Adelaide Norwood, Otillie Cranston and more than a dozen others are principals. The co. is here for nine nights.

Dry Town, written by Frank Dumm, of this city, is to have its premiere here 6-7. S. Miller Kent is to appear in the stellar role and Joseph Gaites is making the production.

The Ohio State Fair, our big million dollar exposition and an annual affair, is attracting thousands to the city for the entire week of 30. The theatres are doing a land office business and every house in town is playing night and day to immense business.

Numerous side shows have been attracted and the North Side merchants are giving an immense carnival.

JOSEPH RUSSELL HAGUE.

BUFFALO.

James Gleason as Edward Campbell Did Good Work—Some Gossip.

Lew Dockstader and his minstrels entertained satisfactory business at the Teck Aug. 26-28. Mr. Dockstader was as funny as ever and Neil O'Brien came in for his share of applause.

Henry Blossom's popular racetrack comedy, Checkers, drew crowded houses to the Lyric 30-4. James Gleason, who portrays the principal role of Edward Campbell, is an excellent actor and has a commanding stage presence. Florence Heaton as Pert Barlow was admirable. Others seen to excellent advantage are Dave Braham, Jr., Joseph Wilkes, and Bessie Baldwin.

The Star reopened 2 with George Evans and the Cohan and Harris Minstrels.

Edward Carr, of Fentelle and Carr, is here for a few days.

Goff Phillips, the well-known Hebrew comedian, was here during the past week.

P. T. O'CONNOR.

IN PHILADELPHIA THEATRES

All Ready for the Winter—Houses Redecorated and Made Fresh—Openings Labor Day—What Was Done During the Week—A Minstrel Fiasco.

PHILADELPHIA, Sept. 4.—An air of activity such as has not been witnessed since the close of last season is in evidence at and around the different theatres, especially those which have not as yet opened for 1909-'10, but which will do so before this issue of THE MIRROR reaches its readers. Painters, decorators and cleaners are busily at work, putting on the finishing touches to the anual house cleaning. No extensive improvements are under way—simply a general brightening up. An exception is the Ninth and Arch Street Dime Museum, which has undergone a general overhauling, with important changes in its interior arrangement. It has the appearance, in fact, of a new place of amusement, and such changes as have been made have been with a view of improving public convenience.

The streets of the city also show that a new theatrical season is about to be inaugurated. On every hand are announcements of attractions for the coming week. Billboards that a week ago were blank are now covered with flaring posters, representing scenes from the plays to be produced, and shop windows, with lithographs, gaudy yet artistic, tell the story of another theatrical season's opening—a story that is told about this time every year, and it is the same old story, differing in no way from its predecessors—managerial promises of great things and public expectancy. Here's to hoping that promises will be kept—expectancies realized.

To-night will witness the opening of the first of the leading theatres, the Adelphi, which will present Wilton Lackaye in The Battle. On Monday next four other first class houses will open, the Broad with The Climax, the Lyric with The Chocolate Soldier, the Chestnut Street Opera House with The Master Key, and the Walnut with The Girl from Rector's, plays all new to Philadelphia.

The opening of the Grand Opera House last Monday was a disappointment, but it was not due to any fault of the theatre's management. Eddie Leonard's Minstrels was booked to appear, but Eddie and some others of the company failed to put in an appearance. The company has since been advertised as the George Thatcher Minstrels. The week's business has not been profitable. The cause of Leonard's dissension is not clearly known. Jealousy is hinted at; also his disregard of his contract; but there is another side to the story, and I suppose Eddie will be heard from later on. The attraction for the coming week is Cole and Johnson.

In Dreamland, with Emmet Devoy in the leading role, opened the season last Monday at the Girard Avenue Theatre. The house was well filled and business has been good all week.

The Orpheum Players gave Mrs. Temple's Telegram for their week's bill. Leah Wilson, John Cassady, Carson Davenport, and Charles Balsar had the most prominent roles and naturally they played them well.

At the National The Gambler of the West is the melodrama of the week.

Lyman Howe's war pictures at the Garrick drew large audiences all the week. This is the beginning of Mr. Howe's fourth month at the Garrick, giving his entertainment the longest run for an attraction of this class in any theatre in the city. JAMES D. SLADE.

PITTSBURGH.

Duquesne for Stock—Via Wireless—Marcelle—Other Plays.

PITTSBURGH, Sept. 4.—At last the veil of secrecy, which has shrouded the policy of the Duquesne, has been removed by the announcement on last Wednesday that Harry Davis had leased it, and would install a dramatic stock company therein. Mr. Davis left the city on Tuesday night to secure his people, and intends to inaugurate the season on the 20th. The playhouse is being entirely transformed, and promises to be very cozy and comfortable.

All of the theatres opened on last Monday night with good sized attendance, but the opening of the Pittsburgh Exposition, no doubt, materially affected their business since.

There were between fifteen and twenty thousand persons in attendance at the opening of the Exposition on Wednesday night, which broke all former records of the past twenty years of its career. The Russian Symphony Orchestra, Modest Altschler, director, has been delighting its multitude of hearers; the spectacular battle of the "Monitor" and "Merrimac" is a strong feature, and the numerous other attractions add much to the successful enterprise.

Via Wireless, at the Nixon, proved to be a fairly good melodrama, and seemed to please. Joseph Kaufman as James Harling, the wireless operator, played his strenuous role admirably; William B. Mack did a consummate piece of acting in his character of Marsh. Muriel Starr was very charming as Frances Durant, the Maxie O'Brien of Georgie Drew Mendum was thoroughly enjoyable, and the other members of the large cast were capable. The ship scene of the third act was quite realistic and commendable; but the other large scene—the furnace room of the steel works—did not come up to the expectations of Pittsburghers, who are able criterions of such scenes.

Marcelle, at the Alvin, was a light and entertaining musical piece, of which the axis was Louise Gunning, who was winsome, and her vocal selections were rendered delightfully. Jess Dandy as the Baron was very comical, and the balance of the cast was adequate.

The coming week at our two foremost playhouses, the Nixon and the Alvin, it will be minstrels versus minstrels. Cohan and Harris' company will be at the former, while Lew Dockstader's aggregation will be at the latter house. Both are widely heralded, and it is expected that each will try to outdo the other in every way, especially by their street parades on Monday morning, when they might conflict in the narrow confines of the business centre.

The Lyceum, formerly the Bijou, is all ready for its opening on Monday afternoon, and this capacious theatre will surprise its visitors by the complete transformation of its interior. Manager Gulick is fortunate in securing James Deacon for his treasurer, as he is not only competent, but popular among the popular price patrons. Girl ushers will be a novelty, and will be the first time the experiment has been tried in this city. Schooldays is the opening attraction.

The New Kenyon Theatre will also enter into the field on next Monday, with first class vaudeville booked by William Morris, Inc., and under the management of the Mittenthal Bros.

Blaney's Empire is to be the home of most of the cheap melodramas of the kind which were booked at the Bijou last season, although some musical shows are promised to intersperse them. The Creole Slave's Revenge started the season on last Monday with a good attendance, and The Gambler of the West will bid for favor next week.

The Rents-Santley company will be at the Gayety the coming week, and the Follies of the Day at Harry Williams' Academy.

ALBERT S. L. HEWES.

NEW ORLEANS.

Olive Groves Makes Her Appearance at the Lyric—Three Houses Yet to Open.

The theatrical season may now be said to be in full blast and with the exception of the Tulane, Crescent, and French Opera House, not yet open, all the playhouses are drawing large audiences, notwithstanding the continued warm weather.

The Edna May Spooner Stock co., at Blaney's Lyric Theatre, began its second week 29 with The Three of Us as the offering. The co. again acquitted itself with distinction. Edna May Spooner and Frank H. La Rue played the leads intelligently and Arthur Evers assumed the heavy role satisfactorily. During one of the intermissions Eleanor Wisdom rendered several vocal selections to much applause. Olive Groves made her first appearance with the co. 29 in a character part and was favorably received. St. Elmo 5-11.

The Dauphine Stock co. made its initial bow at the Dauphine Theatre 30 in The Man on the Box. The co. is unier the personal direction of Walter S. Baldwin, the experienced stock manager, which fact is in the nature of a guarantee for high class work. Louise Vale, who combines ability and charm of person, and William Desmond were seen in the principal roles and made excellent impressions. Hugh Gibson, a old favorite here, was seen in a character part, and together with Joe Echesabal, Pearl Gray, Romaine Callender, and George D. Hart were appropriately and capably cast. The House of a Thousand Candles 5-11.

The Tulane opens 5 with Tim Murphy and the Crescent 5 with McFadden's Flats.

J. M. QUINTERO.

KANSAS CITY.

The Woodward Stock Company Enthusiastically Received—The Shubert in New Garb.

Graustark was the Grand offering for their second week Aug. 29-4, and in spite of warm weather played to very satisfactory business. The play is one of more than ordinary interest and was very capably presented. Eda Von Lake as the Princess Yetive, Francis J. Gillen as Lory and Frederick McGuirk as the artist friend carried the burden of the performance admirably, while lesser parts were well played by Atkins Lawrence, Richard Burrows, Brockwell Calder and Mariel Bishop. The play was well staged. The Honeymoon Trail 5-11.

Dare Devil Dan was well received by good sized audiences at the Gillis 29-4, the play being a combination of music and drama. Ray Raymond, a singer and comedian of merit, headed the presenting co., which proved capable throughout. Numerous musical numbers added much to the enjoyment of the performance and won enthusiastic applause. The Montana Limited 5-11.

The Century had Edmond Hayes in his entertaining burlesque, The Umpire, Aug. 29-4, playing to good business. The show was bright and snappy, and received much applause during the course of the performance. A feature of the bill was a Moorish dance by Laura Harvey, which scored heavily. The Star Show Girls 5-11.

An announcement of interest to Kansas City theatregoers is that the Shubert Theatre is to open for the season 5 with George Fawcett in The Great John Ganton as the initial attraction. The bill will be for the week, as will all the shows coming to this house during the season. Earl Steward, manager of the theatre, states that the Shuberts have promised to send nearly all their big stars to Kansas City during the season to come and predicts a big year for his house. The theatre has been entirely redecorated and is most attractive in its bright new garb of red, with cream and gold trimmings. The "house cosy," a synonym adopted at the time of the first opening of the theatre, is even more appropriate now than ever, so beautifully harmonious are the decorations and draperies. The executive staff of the house will include Fred Steward, treasurer; E. S. Hansen, assistant treasurer; Louis Buch, orchestra director; Charles Clasby, doorman, and George Carman, stage carpenter.

The Willis Wood began their regular season 5 with Henry E. Dixey in Mary Jane's Pa for a half week's run, to be followed by Billie Burke in Love Watches for the remainder of the week. Blanche Bates appeared at this house some two weeks ago in an ante-season engagement on her way to the Pacific Coast, but the regular season will begin with the above attraction. The Woodward and Burgess Amusement co. continue to control this theatre, Frank L. Woodward being manager of the house. Others of the staff include O. H. Buckley, business manager; Conrad Hecker, treasurer; Ted Allen, assistant treasurer, and George Kearney, advertising agent.

The Woodward Stock co. opened their season at the Auditorium 28, presented The Wife to an audience that jammed every available inch of seating and standing space in the theatre. The co. this season is almost entirely new, only four of last year's organization remaining, but in spite of this fact all were enthusiastically received as they made their appearances, and each and every one received bautiful floral offerings during the evening. Wilbur Higby is the new leading man and Louise Carter the leading woman, both appearing to good advantage. Others who had parts were Clarence Oliver, Mayme Williams, John J. McCabe, Mary Milburn, Marie Hudson, Frank Dennithorne, Blanchard McKee, Erville Alderson, Jack Montague, Lillian Higgins and Ines Forrester, all of whom pleased. The play was attractively staged. The Adventures of Lady Ursula 5-11. D. KEEDY CAMPBELL.

WASHINGTON.

A New Barney Gilmore Play—New Decision Regarding Theatres—Notes.

WASHINGTON, Sept. 4.—Barney Gilmore commences his engagement at the Academy of Music next Monday, presenting his new play, Dublin Dan, the Irish Detective, opening with a Labor Day matinee. The following attractions appear in succession at this house: Sept. 13, The Convict's Daughter; Sept. 20, The River Pirates; Sept. 27, My Pardner's Girl; Oct. 4, William H. Turner.

A decision was made last week by the Commissioners of the District of Columbia, that all buildings occupied by moving picture shows will be governed hereafter by the same rules and regulations as now apply to the legitimate theatres of the district. The Commissioners state that, in view of the very large increase in the number of these places, as well as the fact that many of them have developed into miniature theatres with vaudeville performances, makes it necessary to apply to them the same regulations framed for theatres. The Commissioners will also consider during the coming Autumn the proposition of compelling all managers of picture houses to use only fireproof films in their moving picture machines, to better safeguard the thousands of patrons and to place the places of amusement on a footing with those of some of the large cities of the country in the matter of precautions against fire.

In the condemnation proceedings to acquire certain parcels of ground for use by the Government in pursuance of the bill passed by Congress for the erection of Government buildings, Parcel No. 1, comprising what is known as the Chase Theatre property, owned by the Grand Opera House Company, was appraised at $271,000, a very low figure, it is thought.

Hammerstein's Manhattan Grand Opera company will present a week of grand opera in November at the New National Theatre, under the local direction of Mrs. Katie Wilson-Greene.

The following notice appeared in all of the Washington papers Monday of this week: In memoriam. Mansfield—Richard Mansfield, who died Aug. 30, 1907:

"Far off thou art, but ever nigh;
I have thee still, and I rejoice;
I prosper, circled with thy voice;
I shall not lose thee, tho' I die."

It is stated that Al. H. Wilson, the German singing comedian, who will open the season at the Columbia Theatre Sept. 13 in Mets in Ireland, has been booked for a tour of the Pacific Coast and Australia at the close of the forthcoming season, when he will present his successful play, When Old New York Was Dutch.

Luna Park has entered upon the final week of its 1909 season. Richard L. Weaver's American Regimental Band continues the big feature.

Treasurer Charles J. Harris, of the Belasco Theatre, is seriously ill at George Washington University Hospital, being threatened with an attack of typhoid fever.

Manager Ned Stein, of the Masonic Temple Auditorium, will present Moore's motion pictures and vaudeville for a season commencing Sept. 13.

JOHN T. WARDE.

BALTIMORE.

Al H. Wilson—Howe's Pictures—Wanted by the Police—Notes.

BALTIMORE, Sept. 4.—Al. H. Wilson, the German dialect comedian, will open the regular season at Ford's on Monday, with a special matinee, when he will appear in his new play, Mets in Ireland. Mr. Wilson will introduce a number of new songs and his company is said to be a superior one.

The season of Lyman H. Howe's moving pictures at Ford's, extending over several weeks, which closed this evening, has been a phenomenally successful one from every standpoint. The pictures were of a high order of merit, and the public evidenced its appreciation by crowding the Opera House at every exhibition.

Wanted by the Police is the title of the sensational play which will be produced at the Holliday Street.

The New Century Girls will appear at the Monumental and The College Girls will be seen at the Gayety.

There will be a change in the vaudeville bill at the Academy of Music.

Owing to the cool weather, all of the theatres now open have done very well this week.

HAROLD RUTLEDGE.

DETROIT.

Large Advance Sale for Eddie Foy—Interesting Bills at all the Houses.

Labor Day 6 will mark an interesting epoch in Detroit theatrical history—the opening of the new Garrick Theatre under the Shubert's management, presenting first class attractions. Competition in any line is healthful, and as Detroit has long been known as a one house town, it is not unlikely that there will be happy rivalry. Eddie Foy in Mr. Hamlet of Broadway, is underlined as the opening attraction and the advance sale of seats has been large.

At the Detroit Opera House 30-4 Paid in Full was revived. Next week B. C. Whitney's production of A Knight for a Day, with Frank Deshon and Hilda Thomas in the cast, will be the attraction.

A Girl at the Helm, featuring Billy Clifford, drew fair houses to the Lyceum Theatre 29-4. Next week, Checkers.

The Cowboy and the Girl, a J. Wendell Davis musical piece, was the week's melodramatic attraction at the Whitney Theatre and drew good houses. Next week, Sal, the Circus Girl.

At the Gayety Theatre 29-4 Manager Ward offered as an attraction the Bon Ton Burlesquers, well dressed, well drilled and happily vehicled. An interesting olio was considerably strengthened by that little semipathetic classic of burlesque, Just Kids, presented by Rawson and Clare. Next week, The Bowery Burlesquers.

Boasting a big singing chorus, the Moulin Rouge Burlesquers made a decided hit at the Avenue Theatre 29-4. The olio honors were carried off by Oscar Kaufman and Victoria Sawtelle in a singing and violin act. Next week, Morning, Noon and Night.

ELYP A. MARONI.

OMAHA.

Opening Attractions Well Received—Flora Dorset Made a Hit.

The regular season at Boyd's Theatre was opened by the musical play, The Alaskan, Aug. 29-31. This bright little comedy was seen here last year, but has been much improved during the Summer intermission, and it met with a most enthusiastic reception. Many of the musical numbers were encored again and again. Billie Burke 7, 8.

Granstark was the offering at the Krug 26-28. The leading members of the co. acquitted themselves well, and, on the whole, a good impression was made. Pinkey, the Pinkerton Girl, 29-31 opened to a fair sized house. Flora Dorset in the title-role was popular. The Montana Limited 2-4, to be followed by Dare Devil Dan.

At the Burwood Dr. Curtis, the hypnotist, exhibited his skill to a series of fair sized audiences week of 29. The regular season at the Burwood, which is now controlled by the Shuberts, will open 13, and The Beauty Spot has been selected for that auspicious occasion. Innes' Band, which was booked for the Boyd 28, cancelled.

J. RINGWALT.

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SEATTLE.

Eleanor Burrell as Pamela Gordon Pleased—John Mason at the Alhambra.

Frederic Thomson's delightful production, Polly of the Circus, closed its successful run of two weeks at the Moore Aug. 28. A Gentleman from Mississippi 29-4.

At the Alhambra John Mason in The Witching Hour 26, terminated a three weeks' engagement with eclat. The next attraction was Girls 27-11, which opened to a medium house. It was presented in a lively and spirited manner, which elicited liberal applause. Eleanor Burrell as Pamela Gordon interpreted the character with skill and accuracy. William Hayward Claire as Edgar W. Holt made the most of the part, and the other members of the cast showed their cleverness and ability to the best advantage.

Ferris Hartman and his excellent co. at the Grand gave as their farewell offering a fine presentation of The Toymaker 22-26 and 28, which drew large houses. Mr. Hartman was seen at his best in the title-role, and invested the part with finish. Muggins Davies made a dainty and acceptable Elsa. Walter De Leon as Frederick gave a faithful delineation of the part. Josie Hart, Elvia Rand, Oscar Walsh, Walter Catlett, and other talent appeared in the cast. This co. during its Summer engagement has given a series of first-class performances, and its popularity will insure a cordial welcome on its next visit. Ketchel-Papke fighting pictures 29-1.

At the Seattle the attraction was Emma Bunting in The Girl of Eagle Ranch, which drew large audiences. Miss Bunting displayed her usual skill and cleverness. Willis Hall as leading man gave a faithful portrayal of the character, while Ray Sutherland was convincing in the heavy role. In the cast were: Janet London, Cora Wells, St Condit, and others who rendered good support. Lena Rivers 29-4.

A wrestling match 27, between Henry Ordeman, of Minneapolis, and Charles Olson, at the Grand, resulted in a victory for the former.

The new Majestic opened 30 under the management of Sullivan and Considine.

The Music Hall, erected by the Washington Amusement Association at the corner of Fourth and Seneca, has been put to little use since its completion about June 1. The co. is now in the hands of a receiver.

Annie Besant delivered two interesting lectures 22, 23 on theosophical subjects, which drew a good attendance.

The attendance at the Exposition since the opening shows a daily average of 26,000, and this rate is increasing. Seattle Day, 8, promises to be an attractive event. A large number of tickets have been sold, and the attendance will probably rival that of opening day.

BENJAMIN F. MESSERVEY.

PORTLAND, ORE.

Tabernacle Choir Concert Was a Success—The Heilig to Be Rechristened.

A company of capable actors presented The Girl from Hector's at the Bungalow week of Aug. 22. One regrets to see talent put to such use. The stage settings represent a considerable investment. Business was good. The International Grand Opera co. opened 29.

The Salt Lake Tabernacle Choir gave a concert at the Baker Theatre 24. Every seat in the house was taken and scores turned away. Horace S. Ensign is the most finished singer in the co. His baritone solo, Herbert's "Gypsy Sweetheart," was one of the most appreciated numbers of the evening. Other singers who pleased the large audience were the Misses Emily Larsen, Lottie Owen, Mrs. Julia J. Schraver and Emma J. Saunders, and the male quartet composed of J. Mencan, Louis Ramsey, R. Robinson and J. R. Richardson. Ohio Male Chorus 31.

The second week of the engagement of the Athos Stock co. at the Lyric opened 22 with a well produced performance of The Plunger. A special feature of the play as presented at the Lyric is the spectacular scenic effects which are probably the best ever seen at that theatre. The members of the co., particularly Sydney Payne, the leading man; Priscilla Knowles and Robert Athon, appeared to excellent advantage. The Ranch King 29.

The Shuberts and Russell and Drew as the Alhambra Theatre co. have leased the Heilig and Star theatres of Portland. The owners are to begin an extensive remodeling of the Heilig and the name will be changed to the Portland Theatre.

Ietta Jewel leaves soon for New York to join Otis Skinner, with whom she will play the leading feminine role in his new play, Your Humble Servant, by Booth Tarkington and Harry Leon Wilson, which opens in New York Oct. 2.

An excellent bill was offered at Pantages' 23-29, consisting of Will Bradley and co. in the comic operetta, The Gypsy Wayfarers, as the star act; Deranto, a musical comedian; a dramatic sketch, Hearts and Trumps, by Harry Pollard, Edwin Seavy and Marguerita Fischer, a former Oregon girl; John Buckley, dancer; the Sandow Trio, strong men; musical sketch, The Traveling Salesman, and the Female Drummer, by Devine and Williams; song and pictures.

JOHN F. LOGAN.

LOUISVILLE.

Description of the New Gayety—Local News of Interest

Al. Field was warmly welcomed when he opened the 1909-10 season at Macauley's 2. The engagement was very successful. With a Labor Day matinee, Henry Woodruff in The Prince of To-night will be the attraction at this house for the week. Advance sale of seats indicates good business.

Week of Aug. 29-5 opened the season at the Avenue. The offering was Raymond Paine and the Bob Bow Chorus in The Candy Kid. Business good. Next, Vaughan Glaser in St. Elmo.

The new Gayety Theatre, which has had such widespread advertising through the legal complications involving its construction, had a most auspicious opening 30. The place is modern in every particular, beautifully decorated, and the upholstery and seating arrangements are the perfection of matters of the kind. The exits are numerous and the place can properly be styled up to date in every particular. The opening attraction was The Golden Crook, and large audiences were in attendance, many of the patrons being ladies. Popular Al. Bourlier is the resident manager and has an able corps of assistants. Owner Hynicka attended the opening, accompanied by a large delegation of Cincinnati friends.

William Paulsen, Jr., is the musical director at the New Gayety and George Lippold, a popular old timer, is also on the business staff.

Work has already commenced on the new theatre to be built by the Walnut Street Amusement Co. In the Board of Directors, as published, appear the names of Louis Seelbach, Albert Reutlinger, and W. H. Netherland, Louisville men. Capitalists of Hamilton, O., are also interested. The place has a fine location and architecturally will be an ornament to the city.

A court note made public announces a suit brought by the Weber Brothers against E. D. Stair and associates, growing out of a former alleged partnership existing in connection with the Masonic and Avenue theatres here. It is understood that the suit will be stubbornly fought.

Among the deaths of the week are those of John Heppe, who had been engaged by the Gayety Theatre, and Douglass Robinson, for many years connected with Daniel Quilp at the old Auditorium.

Manager Weed has returned to the city in fine physical condition after a pleasant Summer rest. The opening attraction at his house, the Mary Anderson, Lyman Howe and his pictures, is an exceptionally good one, and excellent houses are the rule.

CHARLES D. CLARKE.

ST. PAUL.

Three Twins at the Metropolitan and an Old Acquaintance at the Grand.

At the Metropolitan the season opened Aug. 29-4 with The Three Twins. Although it played here at two different times last season, it was greeted with fair business. It has improved in all departments and the co. is much larger than that carried last season. Mr. Morley is just as clever as ever and is ably assisted by Bessie Clifford. The chorus is especially well costumed and trained. Chauncey Olcott comes week of 5, which is Fair Week, in The Ragged Robin.

The regular season at the Grand opened 29 with the old standby, In Old Kentucky. No material change has been made in the production, but they have gathered a very strong co. this year and, if anything, the picaninnie band is better than last season. For Fair Week they will present the musical comedy, Babes in Toyland.

The Washington Society Girls are drawing satisfactory business at the Star week of 29. Week of 5, the Broadway Gaiety Girls.

The work on the new Schubert Theatre is progressing very nicely and the management announces the opening on Jan. 1.

HARRY O. WILLIAMS.

TORONTO.

Victor Moore Is Very Popular Here—The Gay Musician Drew Well.

The stirring strains of the orchestra were heard again at the Royal Alexandra Aug. 30, after an interval of three months, when they ushered in Eddie Foy in his laughable, entertaining musical piece. Mr. Hamlet of Broadway. Foy won great favor in his part, and showed himself to be an impersonator of first rank. The business done for the week argues well for the coming season at the Royal.

The Princess Theatre also opened 30, and presented The Talk of New York, return engagement. The fact that this play was chosen as an opening one for the Princess, shows how much it was appreciated last season, and, judging from the reception tendered this time, it has not lost any of its old time popularity. Victor Moore as Kid Burns was always in demand, and handed out a good line of popular delight.

Grand Opera House opened its second week with that delightful play, The Gay Musician, which, although playing its return engagement, drew record business. The same music which so delighted Torontonians last season again quite captured them, and the popular "Love Light" is once more heard in the music stores.

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IN ISRAEL ZANGWILL'S PLAY
THE MELTING POT

MAXINE ELLIOTT'S Theatre, 39th St., bet. B'way and 6th Ave. Tel. 4985 Bryant. Evgs. 8:15. Mat. Wed. and Sat. 2:15. Wed. Mat., Best Seats $1.50
The Messrs. Shubert announce
CHARLES RICHMAN
IN
THE REVELLERS
A Comedy Drama in Four Acts. By Charles Richman.

BROADWAY Theatre, B'way & 41st St. Lew Fields, Lessee. Tel. 101 Bryant. Eve. 8:15 Mats Wed. & Sat. 2:15. Wednesday Matinee Best Seats $1.50
LEW FIELDS'
SUMMER PRODUCTION
— THE —
MIDNIGHT SONS
The Most New Yorky Show in New York

DALY'S B'way & 30th St. Evgs. 8:20 Matinees Wed. & Sat. at 2:30. Wednesday Matinee, Best Seats $1.50. Tel. 5975 Madison Square.
A Story of Football and False Teeth
BILLY
By GEORGE CAMERON
THE FUNNIEST FARCE IN NEW YORK

CASINO B'way and 39th St. Tel. 3846 Murray Hill. Evgs. 8:15. Mats. Wed. & Sat. 2:15. Wed. Mat., Best Seats $1.50
James T. Powers
—IN—
HAVANA
New Costumes. New Scenery. New Niftiness.

HIPPODROME 6th Ave., 43d-44th St. Daily Mats. at 2. Best Seats, $1.00. Evs. 8, 25c. to $1.50.
Bewildering, Brilliant, Brand New Show
A Trip to Japan
Inside the Earth
The Ballet of Jewels
12 Circus Acts. Tribe of Fighting Maoris

MAJESTIC 59th Street and Broadway Wilbur-Shubert Co., Prop. Tel. 3600 Col. Prices 25c to $1.50. Evs. 8:15. Mats. Wed. and Sat. 2:15. Wed. Mat. Best Seats $1.00.
HARRISON GREY FISKE, Presents
Guy Bates Post
In RUPERT HUGHES' Play
THE BRIDGE

Lew Fields' HERALD SQUARE B'way & 35th. Tel. 2485 Murray Hill. Eve. 8:15 Mat. Wed. & Sat. 2:15. Wed. Mat., best seats $1.50.
A Broken Idol
With OTIS HARLAN
Be sure to hear "BAMA"

WEST END 125th W. of 8th Ave. Tel. 2904 Morningside. Prices 25c to $1.50. Ev. 8:15. Mats. Wed. & Sat., 2:15. Wed. Mat. $1
Clyde Fitch's Greatest Success
The Blue Mouse

LYRIC 42d St., W. of B'way. Tel. 3218 Bryant. Eve. 8:15. Reg. Matinee Saturday, 2:15
LAST WEEK
Frank Hennessey's Musical Comedy,
THE Motor Girl
Beginning Monday, Sept. 13, The Whitney Opera Company in The Chocolate Soldier.

NEW YORK THEATRES.

BELASCO Theatre, West 42d St. Eves. 8:15. Mats. Wed. & Sat. 2:15.
DAVID BELASCO presents
Is Matrimony a Failure?
By Leo Ditrichstein, adapted from "Die Thorin Frei," Blumenthal & Kadelburg's
Suppose you were to wake up some morning to discover that your wife wasn't really your wife at all,
What would you do?

LIBERTY Theatre, 42d St., near B'way Evgs. 8:20. Mat. Sat. at 2:20
Special Mat. To-morrow (Labor Day)
HENRY W. SAVAGE offers
OLIVER HERFORD'S THE "Laughing Earthquake"
FLORIST SHOP
MONDAY, SEPT. 13. Seats Thursday.
LILLIAN RUSSELL
THE WIDOW'S MITE

GAIETY Theatre, 46th St. and B'way. Evgs. 8:20. Matinee Saturday 2:20
Messrs. COHAN & HARRIS present
A NEW COMEDY
— THE —
FORTUNE HUNTER
By WINCHELL SMITH and
JOHN BARRYMORE

NEW YORK Theatre, B'way, 45th Street Klaw & Erlanger, Mgrs. Evgs. 8:20. Mat. Sat. 2:15. Wed. Mat. Special, 25c.-$1.50.
BROOKS & DINGWALL present
The Great Drury Lane Drama
THE SINS OF SOCIETY
250 People on the Stage
14 Magnificent Scenes

JARDIN de PARIS (New York Theatre Roof) Smoking, Refreshments, Always Comfortable. Table Seats $1. Something New Every Week
LAST TWO WEEKS
ZIEGFELD'S
FOLLIES of 1909
With EVA TANGUAY
and a Chorus of Unimpeachable Beauty. See the Aeroplane in full flight over the heads of the audience

NEW AMSTERDAM Theatre, 42d St. West of B'way.
KLAW & ERLANGER, Managers
Eves., 8:15. Matinees Wed. and Sat., 2:15.
Wed. Mat., Best Seats, $1.50
HENRY W. SAVAGE OFFERS
THE LOVE CURE
A MUSICAL ROMANCE OF STAGELAND
By OLIVER HERFORD
Music by EDMUND EYSLER

THE BELASCO STUYVESANT Theatre, West 44th St. near Broadway. Eves. 8:10. Matinees at 2:15.
Thursday Matinees begin September 16.
DAVID BELASCO presents
FRANCES
STARR
In EUGENE WALTER'S GREAT PLAY
THE EASIEST WAY

HACKETT Theatre, 42d W. of B'dway. Tel. 44 Bryant. Evgs. 8:20. Mats. Thurs. and Sat. 2:20.
Thursday Matinee, Best Seats $1.50.
HENRY B. HARRIS presents
Such a Little Queen
CHANNING POLLOCK'S NEW COMEDY
with a SUPERIOR CAST.

AROUND VARIOUS CIRCUITS

News and Gossip from the Smaller Theatrical Centres—Prosperity Fever Still Rampant—A Promising Season.

The following news embraces many items of interest, and it will be noticed that the season's openings are auspicious. Railroads opening up new fields of theatrical endeavor and industrial changes all tend toward an active season for both the traveling company and the theatre.

Aarons' Associated Theatres.

E. M. Vine, of Ashtabula, O., was a caller last week, and reports the outlook to be more promising than in years. The Great Lakes Navigation Company is about to move its shipyards from St. Claire to Ashtabula, so that in a very short time there will be at least 3,000 experienced workmen and their families living in that city, together with those employed by the other industries connected with shipbuilding. This increase in population will be invaluable to theatrical interests there.

The Library Theatre at Warren, Pa., is now under the management of J. G. Woodard and will hereafter be represented by the Aarons' Associated Theatres in New York. The policy in the future will be to play the best possible productions, which will be limited to one a week. Among the bookings so far are The Servant in the House, The Climax, Paid in Full, A Knight for a Day and A Gentleman from Mississippi.

The opera house at Titusville, Pa., will be represented hereafter in New York by this circuit and will be managed by J. P. Ruppersburg.

Mabel McKinley's starring concert tour will open about Oct. 1 under the management of J. Russell, and will play the principal cities through New York, Pennsylvania and Ohio. The company will include Scarboro, the well-known English tenor; Ulland, baritone; Mathilde Dressler, 'cellist, and Lebegat, accompanist.

The following productions have been reported on: In the Bishop's Carriage, excellent; Final Settlement, Southern company, good; Northern company, fair; Girl of the Mountains, good.

Nellie McHenry has cancelled her one-night stand bookings and will hereafter play Stair and Havlin's three-night stand time.

The Bostonian company of Pittsburgh is putting out a strong grand opera company to play the three-night stand cities of Ohio, Pennsylvania and New York. Among the stars engaged are Adelaide Thomas, Madame Charlotte Guyer George, Frederick Richards Benson, Edward Shively, Carl Zulauf and Pierre De Backer.

The Bach Auditorium at Wellsboro, Pa., has been entirely remodeled and will open October 8 with The Servant in the House.

This circuit will represent the Lyceum Theatre at Ashtabula in connection with Stair and Havlin.

Matt Kursell has secured the Majestic at Rockwood, Ill., and will play one-night stand productions booked through this office.

Owing to business misunderstandings, the Auditorium at Perry, N. Y., will in all probability not open until Oct. 1.

American Theatrical Exchange.

The Santa Fé Railroad has completed the new line between Coleman and Sweetwater and the Oriental Railroad has extended its road so that it is now operative as far as San Angelo. Both extensions tend to open up the small towns in the Texas Panhandle district to theatrical interests.

The Rock Island Railroad is now operating through trains from New Orleans, La., to Houston, Tex. For the past twenty-five years the Southern Railroad was the only means of travel there, and the new move will greatly facilitate theatrical transportation in that direction.

The theatre at Coffeyville, Kan., the new theatre at Joplin, Mo., and the theatre at Sedalia, Mo., are now booking through this exchange. Negotiations are also under way for other houses in Kansas and Missouri.

George Walker, manager of the Hancock Opera House, Austin, Tex., who has been visiting in New York and Chicago, has returned home.

The new managers of the Orange Theatre, Orange, Tex., are Holland and Labet.

The Merchants' Opera House at Corsicana, Tex., is managed by D. A. Kerlin this season.

W. H. Wiggins is the present manager of the theatre at Alva, Okla.

The Alaskan opens the new Durant Opera House at Durant, Okla., on Sept. 22.

There is some talk of a new theatre at San Angelo, Tex.

Columbus, Tex., now boasts of a new theatre.

The theatre at Bryant, Tex., having been destroyed by fire last Summer, the management has a new house in the course of construction which should open about December.

Burt's Southern Circuit, Inc.

Alex. Henderson, manager of the Folmar Theatre, Troy, Ala., called at this office the other day and reports the prospect for good business in his territory better than ever.

Included in the long list of attractions booked is the latest big success, The Climax.

B. C. Whitney's A Knight for a Day and The Show Girl companies are booked to play this circuit. Bert St. John, general manager for Mr. Whitney's attractions, announces that Burt's circuit has proved to be a big advantage for the attractions routed through the South.

N. A. McMillan, manager of the opera house at Andalusia, Ala., called at this office and announces prospects great for the coming theatrical season in his territory.

E. C. Haseldon, manager of the opera house at Georgetown, S. C., announces that plans are under way for a new modern theatre. He also reports that Graustark played there Sept. 8 to capacity.

The Majestic Theatre Company, managers of the Academy of Music, Orangeburg, S. C., have renovated the old playhouse and made it a beautiful, up-to-date amusement palace. The latest report is good business.

Charles A. Burt is arranging a Southern tour of The Heir to the Hoorah company.

Bertha Noss, of the celebrated Noss Family, will head a musical company in the musical comedy, Little Miss Muffet, and will tour the Southern territory, playing the Klaw and Erlanger and Charles A. Burt's circuits. Season opens Sept. 14.

Baker and Carpenter announce that the new theatre at Newnan, Ga., will be ready to open about Oct. 1. The opening attraction has not been selected as yet.

There are several opportunities to open new theatres and the season on the Charles A. Burt Southern Theatre Circuit, Inc.

Manager W. F. Mann is delighted with the routes for his attractions over this circuit.

Joseph W. Rankin, manager for Robert Dalton in Chas. T. Vincent's comedy success, When His Wife's Away, has booked his attraction over this circuit in connection with Klaw and Erlanger towns.

The statement given out by Secretary Hester as to the record cotton crop for the past year, reaching 13,825,457 bales, should be of interest to managers playing territory affected by such a satisfying record.

The J. J. Coleman Circuit.

Eddie Delaney will star in The College Boy, having secured from Ralph Riggs' company the rights for Kentucky, Tennessee, Louisiana and Mississippi. He will play the route originally booked by Mr. Riggs for It's All on the Quiet.

Bertha Noss, the Girl with the Drum, will be seen in the musical comedy drama, Little Miss Muffet, playing through Kentucky in November.

Kasper Weick has disposed of his interest in the Hammond, La., opera house to the owner, T. S. Batlzell, who will give it his personal attention next season.

Kentwood, La., is a town that should not be overlooked. The Atherton Theatre is a beauty and the manager, F. D. Woolner, is one of the "wideawake" sort.

The Auditorium (skating rink) in Warren, Ark., has been abandoned and the town is without any suitable place for theatrical performances.

Brame and Pugh have leased the opera house in Hamburg, Ark., from S. O. Savage, the former manager.

Chas a Sellon's big musical success, The Cat and the Fiddle, was booked through Louisiana and Mississippi during the past week.

The Wood Sisters are booked through Arkansas and Louisiana in October, November and December.

Contracts for Lionel Lawrence in Forgiven were sent out for Mississippi towns for the month of October.

Becker and Lewis, managers of the opera house at Forrest City, Ark., report excellent prospects for the coming year. Their season will open in October.

Joseph A. Thonet has booked Jack Singer's big musical attraction, The Passing Review, over this circuit.

Harry Rowe's The Blind Organist and Out in Idaho were booked during the past week.

Harry Beresford in Who's Your Friend? will begin his tour Sept. 9 on the Southern route.

G. J. Harvey has succeeded D. L. Sudduth as manager of the Natchitoches, La., opera house.

E. Brewster will continue as manager of the Merryman Theatre at Wynne, Ark.

Harry Scott has without doubt made a "ten strike" this season. Not only has his musical production, The Girl from the U. S. A., proved a big success, but The Wizard of Wiseland also. This musical extravaganza is lauded to the skies by the press. The large chorus of pretty and wholesome looking girls are creating a furore everywhere. They will tour Kentucky in November.

Sandoz Opera House, Opelousas, La., has been leased by T. E. Price and son, who have made a number of changes in the house. The town has a population of 6,000, the theatre stage is 32 x 32, new scenery and a seating capacity of 650. A new balcony has been added and everything done for the comfort of the members of the companies as well as the patrons.

W. A. Rusco will be interested in The Woman of Mystery company, in which Courtney Morgan will be featured.

Guthrie, Ky., has a new opera house, and it will be managed by Harrison and Blair. This little town is in the heart of the great tobacco belt and money is plentiful through that section just now.

Cohan and Harris' An American Idea has been booked through Mississippi and Louisiana.

Other Circuits.

Jake Wells returned to New York last week and is preparing for a busy season reorganising the theatres he is booking into an active unit, and expects ultimately to accomplish a most satisfactory progress.

The Reis and Ohio circuits find the general tone good, some productions and theatres showing a welcome box office return, while others are meeting with only fair success. Everywhere on the circuit the productions seem to show a better quality than ever before.

The Affiliated Circuits, represented by Don W. Stuart and George Peck in New York, find this same better quality in the productions worthy of comment. Mr. Stuart reports the prosperity boom as having extended to their circuits, but complains of a woful lack of productions playing that time. So far they have quality but not quantity.

PUPILS PLAY THE DEVIL.

A performance of The Devil was given by pupils of one of the class divisions of the Alviene School of Stage Arts in the school theatre recently. According to the school policy, the cast was altered from act to act, so that most of the pupils appeared in two parts. Thomas Evans played the title role in the first act and in the second act appeared with equal success as Herr Grosser. The Mimi of Act I was Marguerite Van Tuyl. Helen Scott played Olga in Act I and Elsie Berg in Acts II and III. Arthur Miller appeared as Karl in the first act and the servant in Act II. Aimee Talloen took the artist role in the second and third acts, after impersonating Heinrich in Act I. Louis Cavalho played Herman Zanden throughout the performance, and Leslie Davis was the Devil in Acts I and II. Surprisingly good work was done by all of the young people taking part.

HITCHCOCK'S HOME BURNED.

The two-story frame dwelling owned by Raymond Hitchcock, about three miles from Great Neck, L. I., was destroyed by fire which started from some unknown cause early last Tuesday morning. The loss is estimated at from $30,000 to $40,000.

The fire spread so rapidly that when it was discovered there was little or no chance of saving the building. A fire call was sent to Great Neck and Alert Engine Company responded, but they could do little to extinguish the flames, although able to prevent the flames from spreading to the home of W. A. Chandler, close by.

Two women servants who were asleep on the second floor were slightly injured in leaping from their bedrooms.

M. M. THEISS BANKRUPT.

A petition in bankruptcy has been filed against Mortimer M. Theise, living at the Calvert Hotel, Broadway and Forty-first Street, by Arthur L. Fullman for these creditors: Hegeman Printing Company, $1,100; Sam Jacobs, $525 for clothes, and Edwin J. Cohn, $600, money loaned. It is alleged that Theise, insolvent, transferred property to creditors to prefer them, and admitted in writing inability to pay his debts. Mr. Fullman said he understood the liabilities are $10,000. Mr. Theise was in bankruptcy once before and received a discharge on Oct. 28, 1903.

AN AUTO ACCIDENT.

A serious accident was narrowly averted when two automobiles collided at Mt. Holly, N. J., Aug. 25. One car contained Harry Valentine, of Trenton, N. J., the other Charles M. Lanning, manager of the Auditorium, Burlington, N. J. Mr. Lanning was driving his Buick car, accompanied by friends, and were on their way to the New Egypt carnival. The Valentine car, coming at a rapid pace, crashed into the car driven by Mr. Lanning, throwing the occupants out. They all escaped without serious injury. Those in the other car sustained painful cuts and bruises. Both cars were so badly wrecked that the trip was abandoned.

GOING TO AUSTRALIA.

According to an announcement made by Ranger and Jordan last Thursday, Katherine Grey will go to Australia this Winter to star under the direction of J. C. Williamson at the head of a repertoire company of English actors. Miss Grey has given up her plan of appearing with Margaret Anglin in The Awakening of Helena Richie.

WANTED FOR PERMANENT STOCK

PEOPLES THEATRE, LEAVENWORTH, KAN.

(One-play-a-week, three matinees, **Open Sept. 19), Heavy-man,** Character-man, Comedian, Genl. Bus. men, **Woman for 2nd Business and heavies, Character-woman,** and Soubrette. Must be experienced Stockpeople, and Wardrobe essential. **Scenic Artist.**

J. P. BAUSERMAN, Mgr., Peoples Theatre, Leavenworth, Kans.

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EDWARD HUME.

On the first page of THE MIRROR this week is a portrait of Edward Hume, the well known comedian, who is successfully playing the title role in A Knight for a Day this season.

Mr. Hume began his career as a member of Edward Harrigan's New York company at Harrigan's Theatre, now the Garrick, in a revival of Dan's Tribulations, one of the famous Mulligan series. He was cast for a small part, that of an English waiter, but at the second rehearsal the man engaged to play Tommy Mulligan, originally played by Tony Hart, had a disagreement with Mr. Harrigan and resigned. Calling Hume over, Harrigan handed him the part, saying, "Here, you play this."

Being only a boy and not overburdened with experience, Hume hesitated. "Don't you think that some of the others could play it better, Mr. Harrigan?" he asked.

Mr. Harrigan, not appreciating the modesty of the remark, and not being in the habit of having his actions questioned, answered briefly: "Members of my company play what they are cast for. If you intend to remain with my company you do the same."

Further words being unnecessary, the rehearsal proceeded. Mr. Hume played the part during the run of the piece and had a chance to originate a new role in the next production, The Woolen Stocking. No one could be associated in a company containing such artists as Mrs. Annie Yeamans, John Wild, Joe Sparks, Harry Fisher, James B. Radcliffe and Billy West without profiting from study of the ability with which that company was so richly endowed. At the close of the Harrigan engagement Mr. Hume joined A. Y. Pearson's company in The Land of the Midnight Sun. Next he originated Jimmy Dolan in Lottie Blair Parker's Lights of Home. Then he entered vaudeville, from which he was engaged to support Rose Melville in Sis Hopkins. He continued in her company five years. He was then engaged by Charles B. Dillingham for Frank Daniels' company in Sergeant Brue. The following season the Askin-Singer company engaged him to originate Skivers, a tenderfoot, in The Flower of the Ranch, supporting Mabel Barrison and Joseph E. Howard. He was successful in the part and pleased both press and public. The critics, from Alan Dale in New York to Mrs. McVeigh Sumner in Seattle, have agreed that legitimate methods as applied to musical comedy by Edward Hume entitles him to designation as a real comedian.

THE HEIR TO THE HOORAH.

Paul Armstrong's play, The Heir to the Hoorah, so successfully produced in New York a few seasons ago and since offered with much profit on the road, is now in the hands of new owners. Thaller and Crowley, of Hillside Park, Newark, N. J., have obtained the rights as well as the original production of the play and are sparing no expense in keeping the cast and general presentation up to the standard of the original. The piece will play the $1.50 houses, opening at the Taylor Opera House, Trenton, N. J., Sept. 27, and playing through to the Coast. The exclusive booking is in the hands of Charles A. Burt, of the Longacre Building. The following capable people have been engaged for the production: George Lockwood, Lawrence Dunbar, George Dagleun, John J. Burge, Ed F. Finley, H. C. Sperry, Leslie M. Hunt, Francis J. Stratton, Dandy Kim, Graham W. Vilsey, Barney B. Coleman, Edward C. Power, Theora Carter, Emma Bolton, Viah Walters, Mrs. Lawrence Dunbar, and Rose Adella. A carload of scenery will be carried.

Smokers

Horsford's Acid Phosphate relieve depression, nervousness, wakefulness and other ill effects caused by excessive smoking, or indulgence in alcholic stimulants.

EARL BURGESS' PLANS.

Madame Ferike Boros, the leading woman of the National Theatre in Budapest, has been secured by Earl Burgess to open in The World and a Woman at Canton, Ohio, Sept. 6. Madame Boros is a Hungarian actress of note, and will remain in America during the present season studying American theatrical methods, upon which she will regularly report to the directors of the Hungarian National Company. Mr. Burgess predicts great success for her in the new play and will ultimately bring her to Broadway. The play, The World and a Woman, is by Joseph Byron Totten, and Mr. Burgess is so confident of its great value that he is organizing two new companies; another cast is being assembled in Chicago by David Ramage; Nettie Bourne opened in the same play at Peoria, Ill., Sept. 5, and Marion Hutchins in still another company at Manchester, N. H., Sept. 6.

Marguerite Ray, formerly leading woman of Just Out of College, signed a contract with Mr. Burgess last week whereby she will star exclusively under his management for the next five years. Her first appearance will be in a romantic musical comedy, the scenes of which are laid in the Austrian Tyrol. A cast composed of efficient whistlers is being secured. Miss Ray herself is a remarkable whistler as well as singer and dancer of ability and an undergraduate of Bryn Mawr College. Whistling will be a prominent feature of the production, as many conversations at great distances are carried on by that means by the peasants in the country where the locale of the new production is laid. The piece seems bound to be replete with novelty.

CLYDE FITCH VERY ILL.

Clyde Fitch is dangerously ill at Chalons-sur-Marne, France. While traveling through Germany in an automobile he was attacked with appendicitis and taken to Chalons-sur-Marne. An operation was performed at a hospital there, but Mr. Fitch did not recover from the immediate effects as soon as the surgeons expected. His mother, Mrs. William C. Fitch, accompanied by E. S. Simonds, a family friend, will sail for France at once.

MRS. BRONSON HOWARD ILL.

Word was received in New York last week of the illness of Mrs. Bronson Howard, widow of the dramatist, who is at St. Moritz, Switzerland. Her brother, Sir Charles Wyndham, has written to her friends here that she is slowly recovering but is still too feeble to attend to correspondence. Mrs. Howard went abroad with Sir Charles last Spring at the end of his short season here.

EUGENIE BLAIR ON BROADWAY.

Eugenie Blair, a capable actress who has been content hitherto to appear as a star on the road and in the popular priced New York houses in roles similar to those of Pinero's Iris and Mrs. Tanqueray and Sapho, and whose last appearance here was in Blanche Walsh's former role in The Kreutzer Sonata, has been engaged by Liebler and Company for a leading role in Cleveland Moffett's new play, For Better, for Worse.

LOIE FULLER ARRIVES.

Loie Fuller arrived in New York last Saturday on the *Teutonic*, bringing with her fifty girls who are to dance at the Metropolitan Opera House this season under her direction. Their season at the Metropolitan will last from Oct. 25 to Nov. 15. During the Fall and Winter Miss Fuller will take her dancers to Boston, Chicago, Pittsburgh, Philadelphia, Washington, Baltimore and other cities.

MRS. PAYTON BEGINS SEASON.

Etta Reed Payton and her company appeared at the Lyceum Theatre, Far Rockaway, last Thursday night in a performance of The Climbers. Hearts Aflame and Men and Women were given on Friday and Saturday nights. This week Mrs. Payton begins her road season at Paterson, N. J. In her company are D. H. Hamilton, A. O. Warburg, Frank Payton, Eugene Frazier, and Miss Griffin.

F. C. WHITNEY WITH SHUBERTS.

Fred C. Whitney has contracted with the Shuberts to book his attractions exclusively in their houses. His first production will be The Chocolate Soldier, due at the Lyric Theatre on Sept. 13. He will also produce Gypsy Love, by Lehar; The Satyr, by C. M. S. McClellan and Ivan Caryll; Divorcée, by Paul Bourget, and a new musical comedy for Emmy Whalen.

NILLSON WITH LIEBLER AND COMPANY.

Carlotta Nillson, last seen on Broadway in This Woman and This Man at Maxine Elliott's, has been taken over by Liebler and Company and will be presented by that firm in a new play by Cleveland Moffett, author of The Battle, called For Better, for Worse.

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GOSSIP.

Bernard J. McOwen closed his company at Rock Island, Ill., after a successful Summer season over the Chamberlain-Kindt airdome circuit. Mr. McOwen and Miss Emily Lessing left immediately to join the William Coy company. Next Summer Mr. McOwen will again open his stock organization for a Summer season at Oshkosh Wis.

George Edwardes has made the managers of Grace Van Studdiford an offer calling for that singer's appearance in The Golden Butterfly at Daly's Theatre, London, in the Spring. Miss Van Studdiford's booking in this country, however, will make acceptance of the offer impossible for the time being.

L. J. Roderigues, who recently resigned as general manager for Joe Weber, was engaged last week by Lew Fields to take charge of Blanche Ring's company, shortly to open in The Yankee Girl.

The members of the second Havana company will give a matinee at the Casino Friday afternoon for the benefit of the first company. In the number two organization are Helen Bertram, George Mack, Hayden Clifford, Jack Raffael, and Hattie Arnold.

Edward Middleton last week produced Travers Vale's Southern play, The Girl of the Sunny South, at his stock company theatre in Wildwood, N. J. Eleanor Caines, who appeared in the play last season at Portland, Me., is repeating her great success at Wildwood. The road company of The Girl of the Sunny South under management of Max Rosenberg is meeting with splendid success.

A. Judah, manager of the Grand Opera House at Kansas City, hurried East last week to meet his wife, who was lately stricken with ptomaine poisoning at Long Beach. She is greatly improved and returned to Kansas City the latter part of the week.

The Woman Pays, featuring Minnie Victorson, opened at Allentown Sept. 4. This play was originally produced under the title of This Woman and This Man at the Maxine Elliott Theatre last season.

Chester N. Sutton, manager of the Orpheum Theatre, Montana City, and Miss Rosa Roma were married Aug. 19. Although barely thirty years of age Mr. Sutton is one of the most successful managers in the West.

Arsène Lupin was produced at the Duke of York's Theatre, London, on Aug. 30, with Gerald Du Maurier in the role of the thief.

CURRENT AMUSEMENTS.

Week ending September 11.

ACADEMY OF MUSIC—Italian Grand Opera co. in repertoire—1st week.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
AMERICAN ROOF—The Only Law—32 times, plus 2d week—9 to 17 times.
ASTOR—The Man from Home—367 times, plus 4th week—25 to 33 times.
BELASCO—Is Matrimony a Failure?—3d week—15 to 23 times.
BIJOU—A Gentleman from Mississippi—353 times, plus 5th week—33 to 41 times.
BROADWAY—The Midnight Sons—15th week—118 to 126 times.
CASINO—James T. Powers in Havana—177 times, plus 34 to 42 times.
CIRCLE—McIntyre and Heath in Hayti—2d week—9 to 17 times.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—1st week—1 to 8 times.
CRITERION—The Flag Lieutenant—2d week—9 to 16 times.
DALY'S—Billy—9th week—41 to 49 times.
EMPIRE—John Drew in Jack Straw—113 times, plus 1st week—1 to 7 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—1st week—2 to 9 times.
GARRICK—Hattie Williams in Detective Sparkes—3d week—16 to 23 times.
GRAND OPERA HOUSE—The Four Cohans in The Yankee Prince—126 times, plus 9 times.
HACKETT—Such a Little Queen—2d week—8 to 16 times.
HAMMERSTEIN'S ROOF—Closed Sept. 5.
HERALD SQUARE—Otis Harlan in A Broken Idol—4th week—28 to 33 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—1st week.
HUDSON—An American Widow—1st week—1 to 8 times.
HURTIG AND SEAMON'S—Al. Reeves' Show.
JARDIN DE PARIS—Follies of 1909—13th week—83 to 89 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—1st week—1 to 7 times.
LIBERTY—The Florist Shop—5th week—30 to 37 times.
LINCOLN SQUARE—Girls—252 times, plus 2 to 10 times.
LYCEUM—Arsene Lupin—3d week—12 to 20 times.
LYRIC—The Motor Girl—13th week—90 to 97 times.
MAJESTIC—Guy Bates Post in The Bridge—1st week—2 to 10 times.
MANHATTAN OPERA HOUSE—Grand Opera—2d week.
MAXINE ELLIOTT'S—Commencing Sept. 7—Charles Richman in The Revellers—1 to 7 times.
METROPOLIS—John Mason in The Witching Hour—325 times, plus 2 to 10 times.
MINER'S BOWERY—Fay Foster Burlesquers.
MINER'S EIGHTH AVENUE—Frolicsome Lambs Burlesquers.
MURRAY HILL—Rialto Rounders.
NEW AMSTERDAM—The Love Cure—2d week—6 to 14 times.
NEW YORK—The Sins of Society—2d week—8 to 16 times.
OLYMPIC—Rose Hill Folly Burlesquers.
STUYVESANT—Frances Starr in The Easiest Way—160 times, plus 1st week—2 to 9 times.
VICTORIA—Vaudeville—matinees.
WALLACK'S—The Dollar Mark—3d week—17 to 25 times.
WEBER'S—The Climax—97 times, plus 9th week—65 to 73 times.
WEST END—The Blue Mouse—238 times, plus 9 times.
YORKVILLE—The Ringmaster—32 times, plus 9 times.

JERSEY CITY.

The Majestic Opens Third Season to Good Business—Some Personal Gossip.

Cole and Johnson opened the third season of the Majestic Theatre Aug. 28 in The Red Moon. The business has been excellent, and the show is immense. The musical numbers are of the best, and the co. is large and composed of hard workers. Bob Cole and Rosamond Johnson are as artistic and clever as of yore, and were cordially received. Fanny Wise still retains her high soprano voice, and is a hit. Adia Overton Walker is also a member of the co., and besides a singing specialty, does an aboriginal dance fairly well. Mollie Dill as the Saloonkeeper's Wife and Abbie Mitchell as Minnehaha are capital. Edgar Connor as Sambo makes a hit. The engagement closes 4. The Squawman 6-11. The Lion and the Mouse 13-18.

John Barrett, of this city, is now stage carpenter with the Eddie Leonard Minstrel co.

Al. H. Wilson and co. began season at the Hudson Theatre (Union Hill) 28, 29, in his new play, Mets in Ireland, to large business. The play is of the usual order, full of good singing and plenty of scenery, and with a quiet, pleasing plot. Mr. Wilson scored, and is supported by a good co.

Christie Nauman, of this city, has gone with Al. H. Wilson in a managerial capacity.

Rudolph Loescher, clarionette player of the Majestic Theatre orchestra, was hit by a wagon while on his way to rehearsal 28. After having three stitches put in his head he made the rehearsal.

The Academy of Music and Keith-Proctor's Theatre are still drawing large houses with good moving pictures.

John F. McMahon, of this city, is now a member of May Robson's co. in The Rejuvenation of Aunt Mary.

The executive staff of the Majestic Theatre this season is composed of: Frank E. Henderson, manager; Leon William, press representative; John H. Bones, treasurer; John E. Langabee, stage-manager; William Moran, advertising agent; William Hasselbrock, property man; Fred Flad, electrician; F. W. Peterschen, orchestra leader.

Frances McGrath, of this city, has been engaged to support Henry Miller in Beverly this season.

WALTER C. SMITH.

MONTREAL.

George Trimble a Good Mephisto—and Edna Porter Pleased—All Houses Open Soon.

The Louis Morrison production of Faust was presented at the Francais Aug. 30-4, to good business, with George Trimble in the role of Mephisto. Hamilton Park appeared to advantage as Faust, and Edna Porter was a good Marguerite. The play was produced with elaborate scenery and electrical effects. The Gingerbread Man 7-7.

Next week the season in Montreal will be in full swing. King Dodo opens at His Majesty's, The Gay Musician at the Princess, and the French Stock co. at the Academy in L'Amour Veille.

At the National the French Stock present in their usual good style the interesting drama, which was a success in Paris, La Fille du Garde-Chasse.

George McLeish, who for many years resided in Montreal, is to be the manager at the Princess.

W. A. TREMAYNE.

CLEVELAND.

Season Promises to be Lively—The Telephone Girl at the Euclid Garden Theatre.

The season is now in full blast and promises to be a lively one.

Raymond Hitchcock in The Man Who Owns Broadway was the attraction at the Euclid Avenue Opera House Aug. 30-4. Paid in Full 6-11.

Lew Dockstader's Minstrels opened the season at the Colonial Theatre 30-4. Louise Gunning in Marcelle 6-11.

In the Bishop's Carriage was at the Lyceum Theatre 30-4. George Sidney in The Joy Riders 6-11.

The Cleveland Theatre had Vivian Prescott as Sal the Circus Girl 30-4. The Cowboy and the Girl 6-11.

Vaughan Glaser and his co. opened in St. Elmo at Keith's Prospect Theatre 30-4.

The Euclid Garden Theatre will give The Telephone Girl for the last production of the season, which has been a very successful one.

WILLIAM CRASTON.

TOLEDO.

Bert Williams at the Casino and Broadway After Dark at the Lyceum.

The Lyceum season opened Aug. 22 with Broadway after dark as the attraction, followed by The Wizard of Wiseland 26-28. Under Southern Skies 28-1. All were fairly well patronized.

At the Casino Bert Williams and co. opened their season 20, with Mr. Lode, of Koal. The action drags somewhat and the dialogue is weary and pointless in spots, but the main feature, the singing, is plentiful and nearly all new. Williams has a good part and loses no opportunity to get the best points out of his lines. After careful pruning the show will be equal to any of the former ones. Walker does not seem to be missed to any great extent.

The Bowery Burlesquers at the Empire 29-4, to fair business.

C. M. EDSON.

MARIE DRESSLER BANKRUPT.

Marie Dressler, known in private life as Lelia Koerber, has filed a petition in bankruptcy, with liabilities $24,886 and no assets. This is Miss Dressler's second experience in the bankruptcy court. She received her discharge on Aug. 6, 1901.

The present debts were contracted in London in a theatrical venture, except $4,000, which was contracted in Paris. The debts are for advertising, printing, costumes, wigs, millinery, shoes, furniture, services of actors and actresses, scene painting, and a doctor's bill.

There are fifty-nine creditors, among whom are John C. Lubbock, London, $1,000, secured by mortgage on furniture; Gustave Beer, $5,388, for costumes; James Smart, $814, costumes; Clarkson, $926, costumes and wigs; James Milton and Company, $3,750, loan, and Monchein, of Paris, $4,200, unfulfilled contract for services.

H. L. Budera, London creditor, obtained a judgment in this city against Miss Dressler for $115, which was docketed in the County Clerk's office on Wednesday. She paid several of her London company, it is said, by disposing of her jewels.

BROOKLYN AMUSEMENTS.

The season across the bridge might now be said to be fairly started on its way.

On Monday The Three Twins comes to the Broadway and Brewster's Millions inaugurates the first week of the Grand Opera House season. The Lion and the Mouse is the offering at the Majestic. Payton's announces a week of The Prince Chap, the Forbes-McAllister company at the Gotham will be seen in The Man on the Box, and The Convict's Sweetheart is the bill at the Court. The Amplon, under its new policy, has started auspiciously and Young Buffalo in New York has done a week of excellent business at that house. The Bijou Stock company will open its season Sept. 13 with A Royal Runaway. The new company will include Robert Dempster, Aubrey Noyes, Olive Wyndham, Gastom Bell, Earl C. Simmons, Harry Hadfield, Clare Weldon, Ina Goldsmith, Malvinia Longfellow, Owen Meech, George K. Schillinger, Lillian Paige and Harriet Ross.

Wine, Woman and Song is the burlesque attraction at the Empire, and similar attractions hold the boards at the Star and the Gayety. Work on the new Casino has been delayed and that house will not open until Sept. 18.

UNCLE SAM'S PICTURES.

The Agricultural Department of the United States Government is preparing to have motion pictures exhibited at State and county fairs for educational purposes along agricultural lines. The first exhibition will be at the Minnesota State Fair.

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ORDERS

Should be sent *at once*, also advertising copy to ensure proper classification.

THE NEW YORK DRAMATIC MIRROR
121 W. 42d St., New York

CORRESPONDENCE.

Received too late for classification.

CANADA.

ST. THOMAS, ONT.—GRAND (A. J. Small, prop.; William Devine, mgr.): Paid in Full Aug. 27 pleased; fair house. Burgomaster 31; small attendance; good performance. Week of 1 dark.

MAINE.

PORTLAND.—JEFFERSON (Julius Cahn, lessee and mgr.; M. J. Garrity, res. mgr.): Ushered in theatrical season Aug. 31 with Keegan's Pal; Emmett Corrigan star, supported by Ethel Clayton, Hattie Russell, Maud Burns, John A. Butler, John Stokes. Well received by a large and interested audience.—KEITH'S (James E. Moore, res. mgr.): 30-4: The House of a Thousand Candles gave an opportunity for Mark Kent to step into Sidney Toler's shoes as leading man. Rest of co. Sidney Toler, Tommy Reynolds, Walter Poultner, David Perkins, Emma Salvatore, Margaret Lawrence. Scenic effects good. House filled throughout week.—GEM (Peak's Island; Bartley McCullum, mgr.): 30-4: Father Junipero Serra attracted large houses, considering lateness of season. Bartley McCullum, with E. P. Sullivan, Robert Coaness, Richard Tobbin, Adora Andrews, Florence Coventry and Margaret Lee. —CAFE THEATRE (E. V. Phelan, mgr.): At Cosey Corners 30-4. A new play for Portland and accepted as "one of the finest" by good attendance. Harrawood Stevens and Eddie Phelan, W. J. Curran, W. S. Kelly, Gertrude Bondhill, Blanche Frederici, Bessie Mexwell, Louise Valentine.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Guy Brothers' Minstrels Aug. 30; large and appreciative audience; the co. included Albert Guy, Lew Gordon, Harry Prince, Thomas Conlin, George Guy, Corey Bear, Ralph Kintener, and Frank Flynn.

NEW JERSEY.

BAYONNE. — OPERA HOUSE (Al. H. Woods, lessee and mgr.; William A. Miller, res. mgr.): The Three Twins inaugurated the management of Al. H. Woods 1 and a capacity house was present. The all around excellence of the play caused admiring comment. Edward Wade, Thomas Whiffen, Helen Dubois, and Florine Sweatman scored hits. The production was well staged and the scenic effects unusually fine. Pierre of the Plains 2-4, with Severein De Doyn in the title-role. The Intruder 6 (Labor Day). Polly of the Circus 7.—ITEM: William A. Miller, the new resident manager of the Opera House, has clothed the ushers in new uniforms and introduced a number of innovations that are pleasing to the patrons. The theatrical season of 1909-10 promises to be a bummer in this city.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): Drew a series of good houses Aug. 26-28 with Checkers, which was presented by a fair co. and pleased. Lem B. Parker's new drama in four acts, entitled The Final Settlement, received its initial productions here 30-1; the story is based upon a recent episode in real life in which a prominent financier and a stage favorite figured; the story is well told and acted in a capable manner; Guy Durrell and Minnie Radcliffe deserve special mention in the leading roles. The staging of the piece, however, lacked care and was hardly adequate for requirements of the play. The Squaw Man 2-4. David Higgins in Colonel Clay of Missouri 6-8.

BRIDGETON. — CRITERION THEATRE (Ed. B. Moore, mgr.): Life motion pictures and Maurice Brown, violin soloist. Aug. 30-4. William A. Brady announces Grace George in A Woman's Way 8.

NEW YORK.

SARATOGA SPRINGS.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallery, mgr.): House of a Thousand Candles Aug. 31; production first-class; audience large and enthusiastic. Don't Tell My Wife 6. Lena Rivers 8.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Kirk Brown co. Aug. 22-28 closed a successful week of business, giving excellent satisfaction. Plays last part of the week were The Man Who Dared and Monte Cristo. Polly of the Circus 30 pleased; business good. Gingerbread Man 31; good business and co. House of a Thousand Candles 1; fair business; good co. Don't Tell My Wife 2. King Dodo 3. Graustark 6. Forty-five Minutes from Broadway 7. Dolly Varden 8. When the Harvest Days Are Over 9.

PALMYRA. — OPERA HOUSE (H. L. Averill, lessee and mgr.): Season opened Aug. 31 with Graustark, and the excellent play was greeted with a large and representative audience; the cast is an exceptionally good one and the piece is elaborately staged; the house showed many improvements and the opening was an auspicious one. The Woman Pays 10. Moonshiner's Daughter 20. De Rue Brothers' Minstrels 24, 25. East Lynne 29. Ma's New Husband Oct. 4.

CORNING.—OPERA HOUSE (Reis Circuit Co., lessees; Ernest J. Lynch, mgr.): The Great Divide 2. At Cripple Creek 6. Girl from Rector's 9. Princess of Patches 11. Partello Stock co. 13-18.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: East Lynne Aug. 28; seemed to please fair attendance. Parisian Model 30; fair co. and house. Deadwood Dick's Last Shot 31; pretty good. Dolly Varden 1; good co. and business. King Dodo 2. Daniel Sully in The Matchmaker 3. Human Hearts 4. Charles K. Champlin Stock co. 6-11.

NORTH DAKOTA.

FARGO.—The Girl Question played Fargo Aug. 30 to good business; cast and production very ordinary. The Cat and the Fiddle featuring Charles A. Sellon and the Elmore Sisters 30; production well staged; co. thoroughly pleased a large audience. Gorton's Minstrels 8. Sunnyside of Broadway 11. Wright Lorimer in The Shepherd King 16-18 (four performances). —STONE'S MUSIC HALL (W. W. George, mgr.): Marie McCormick gave a delightful song recital 24, assisted by Mrs. Hoffman, of St. Paul, at the piano; Miss McCormick has a splendidly trained voice and a most pleasing personality.—ITEMS: The Eagles, who held a convention here 30, attended the performance of The Cat and the Fiddle, occupying the four lower boxes, which were appropriately decorated for the occasion.—Marie McCormick, who has been studying voice in St. Paul for the past six years, leaves soon for Europe, where she will complete her studies.—Mrs. A. Dickey, of Chicago, and mother of Adelaide, the dancer, has been spending some time in the city the guest of her cousin, F. P. Kennedy.—Jane Houston, of the Neill Stock co., Minneapolis, is visiting relatives in the city.

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MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Dixon, Ill., the Star Electric Theatre (W. G. Kent, mgr.), moving pictures and Kramer and Elliott in The Messenger Boy and The Usher to good business.

At Norwich, Conn., Breed's Theatre (Thomas McNulty, lessee). The Convict's Sacrifice is the leading picture week of Aug. 30, with six other big ones and Eileen Hasel in several high-class concert and illustrated songs. Miss Hasel has a sweet voice and was well received, taking the place of Master Harry Noonan, who returned to Boston after several weeks at this theatre, where he established himself as a great favorite. Business excellent.

At Dreamland, East Liverpool, O. (John C. Walsh, mgr.), Aug. 30, Frank Coleman, moving pictures, Wayne and Frey; pleasing bill to good business.

At Petersburg, Va., Cockade moving pictures Aug. 25-1 to big business; pleased. The Lyric (C. F. Moss, mgr.) opened Aug. 30 with vaudeville and moving pictures to splendid business.

At Saratoga Springs, N. Y., Lyric (Kihlmer and Beckett, mgrs.), licensed pictures and the latest in illustrated songs by Steve Blower, vocalist, to crowded houses. Wonderland (J. C. Graul, lessee; Frank Burton, mgr.): The best pictures from the independent service and illustrated songs rendered in a pleasing manner by Frank Burton to large attendance. Bijou (Dwyer Brothers, mgrs.): Licensed motion pictures and illustrated songs by Will F. Cook continue to please large audiences.

At Faribault, Minn., Opera House a new line of licensed moving picture films will continue for the season on all open dates. Was well patronized Aug. 29.

At Willimantic, Conn., Bijou: Al Reeves is this week's popular singer. The Little Orphan drew S. R. O. At the Scenic, Mr. Wallen continues to please, and the big electric sign attracts big houses.

At Pawtucket, R. I., the Scenic (Risley and Behall, mgrs.), reopened Aug. 30 with Johnson-Rurns and Jeffries-Sharkey pictures; special arrangement with W. A. Brady; first time in Pawtucket.

Yale Theatre at McAlester, Okla., continues to do good business and a new motion picture house opened Aug. 23 to good business, managed by Walker and Caldwell, and named Theatre Evelyn.

At Columbia, Mo., Theatre (S. G. Campbell, mgr.): Offered light vaudeville and moving pictures to good business Aug. 23-28.

At Winchester, Pa., Lyman Howe, Aug. 7-9. Manager Hable says he will continue his moving pictures, which have been packing the house this Summer, every night not occupied by a traveling company. His bookings for this season are better than ever, and good business is expected. Empire (J. H. Henry, mgr.): Florence May, Charles George, and motion pictures drew good business 23-5. Irene Gallagher, Lawrence Phillips, and motion pictures will be the attractions Aug. 26-8. This house is becoming very popular.

At the Theatorium (Frost and Thorman, mgrs.), Delaware, Ohio, the pictures at this house are furnished by licensed film firms and the outlook for a good season was never better. At the Grand (Hutchinson and Swearingen, mgrs.), the use of licensed films at this house, that are thrown on the canvas the next day after their release, is the reason that S. R. O. is the rule and not the exception and the season's outlook was never better. The Star (Buchman and Shisler, mgrs.), this house also uses licensed films, and in connection with the up-to-date pictures, their big orchestra makes this one of the most popular places in the city. The prospects are for a record breaking season.

At Dover, N. H., the Clement Theatre (Frank E. Howe, mgr.), Aug. 23-28 delighted capacity business with exceptionally fine films and up-to-date illustrated songs by Rita Gardner.

The Palace Theatre at Alpena, Mich., during the week Aug. 23-30 showed The Factory Girl, Strange Meeting, and The Renunciation. The film The Renunciation made a big hit. The songs were "Down by the Meadow Brook," "Miss Malinda," and "Dear Old Dixie." "Down by the Meadow Brook" was sung by Messrs. Hitchell and Michaud and Miss Huot and it made a big hit. Manager Ritchell has the right idea now, and if he keeps on he will have to enlarge his theatre. The Royal had A Mother's Sorrow and Charity Begins at Home, and Sweet and Twenty, a Biograph film, made a big hit. It is good, clean comedy and was appreciated.

The moving picture business at San Antonio, Tex., has been picking up this last week and all the houses are doing well. The Wonderland ran some good pictures and pleased well filled houses. The Superba ran Kamplain and Bell, singing and talking act, and Mabel Manning in illustrated songs; also movie pictures, to good business. The Gem had the O'Down Sisters in singing, dancing and moving pictures. The Alamo, Palace, Quality and Dixie are all doing good business.

At the Lycoming Opera House, Williamsport, Pa., moving pictures to large, enthusiastic audiences. At Wilson's Theatre good business. The Lyric and Grand, under management of John Hein, continued to please Sept. 6-11.

At Hannibal Mo. the New Star moving picture theatre continues to attract a heavy business Aug. 23 and 24. The Prince and the Pauper pictures drew big business, this being Mark Twain's boyhood home, added greatly to the attraction. The Nicklodeon is drawing its share of patronage.

At the Lyric (Mr. Mason, mgr.), Perth Amboy, N. J., moving pictures and songs to capacity Sept. 6-11.

DATES AHEAD.

Received too late for classification.

CHAMPLIN STOCK (Charles K. Champlin, mgr.): Poughkeepsie, N. Y., 6-11.

COLLEGE BOY (Eastern; Eddie Delaney, mgr.): Bloomfield, Ind., 10, Mitchell 11, Loogootee 14, New Harmony 15, Boonville 17, Huntingburg 18, Jasper 19.

CRESCENT STOCK (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—indefinite.

DAUPHINE STOCK (Walter S. Baldwin, mgr.): New Orleans, La., Aug. 29—indefinite.

FOR HER CHILDREN'S SAKE (J. H. Laine, mgr.): Cobleskill, N. Y., 7, Catskill 8, Kingston 9, Saugerties 10, Haverstraw 11.

HONEYMOONERS (Francis X. Hope, mgr.): Middletown, Conn., 7, Bridgeport 8, Waterbury 9, New Britain 10, Danbury 11, Poughkeepsie, N. Y., 13, Glens Falls 14, Rome 15, Utica 16, Lowville 17, Ogdensburg 18.

LENA RIVERS (Northern; Thos. H. Sewell, mgr.): Saganaw, Mich., 7, Crystal Falls 8, Bessimer 9, Ironwood 10, Ashland, Wis., 11, Iron River 13, Cloquet, Minn., 14, Brainard 15, New Richmond 16.

LYRIC STOCK; Lincoln, Neb.—indefinite.

MYRKLE-HARDER STOCK (Myrkle-Harder Amusement Co., mgrs.): Watertown, N. Y., 6-11.

OUR OWN STOCK: Fort Wayne, Ind., Sept. 5—indefinite.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Springfield, Mass., 10, 11, New York city 13—indefinite.

SNOW STOCK (Mortimer Snow, mgr.): Troy, N. Y., Sept. 4—indefinite.

THURSTON, ADELAIDE (Francis X. Hope, mgr.): Newport News, Va., 9, Norfolk 10, Richmond 11, Staunton 13, Bristol, Tenn., 14, Knoxville 15, Chattanooga 16, Nashville 17, 18.

WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): New York city 4-11.

WIZARD OF WISELAND (City; Harry Scott, mgr.): Memphis, Tenn., 13-18.

WOODWARD STOCK (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 28—indefinite.

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THE MOTION PICTURE FIELD

REVIEWS OF NEW FILMS

A NUMBER OF NOTABLE RELEASES APPEARED LAST WEEK.

A Powerful Story from Biograph—Edison's Marked Improvement—Another Fine Essanay Comedy—Thrilling Picture from Selig—Remarkable Railroad Atmosphere in Kalem Release—Other Reviews.

There are a number of very strong pictures in last week's releases from which the leading one may be selected, but in all of them there are faults that we could wish might have been absent. If we select for the leader that film which offers the least reason for criticism we must again give the distinction to the Biograph for its Thursday release, The Sealed Room, although the picture is not flawless. But there are others nearly if not quite as notable, among which may be mentioned two Edison releases, Ethel's Luncheon and Suffer Little Children; Vitagraph's Hunchback; Kalem's Pay Car; Lubin's Doctor's Bride and Woman Hater; Selig's Mrs. Jones' Birthday and The Blight of Sin; Pathe's Little Street Singer; Gaumont's Awakened Conscience, and Biograph's Mills of the Gods.

The Mills of the Gods (Biograph, Aug. 30).—It is not a great story that is told in this film, but it is a fairly good one as presented by a capable cast. A young author has a story refused by the publisher at the very time he is in most need of the money. The housemaid in the boarding house where the young man lives has fallen in love with him, and when she sees his distress she secretly takes the manuscript back to the publisher and begs him to take her money and send it to the author, pretending that he has accepted the story. Although the scheme doesn't work, one wonders how a girl of her ignorance could have proceeded so shrewdly. But, though refusing the girl's money, the publisher retains the manuscript and later accepts it. In the meantime the girl returns to the house and leaves a bunch of money on the young man's table, and with this money he pays his overdue board bill, thinking a certain young lady boarder with whom he is in love, is the donor. He should have known differently from the badly written note the maid has left with the money. The pathos of the story comes in when he discovers the truth and returns to the poor domestic the money she had so freely given, and shows her that she has been indulging in vain dreams. He is firmly in love with the pretty boarder and the housemaid reluctantly consoles herself with the love of the fat butcher boy, who has all along been offering her his affections. Having described the story it may now be in order to ask where the application to the title comes in?

Pranks (Biograph, Aug. 30).—This is a short farce, most effectively acted and bubbling with laughter. A love-sick young fellow can make no impression on a young woman stopping at the same country resort. It happens, however, that they both go for a dip in the water and while they are swimming two mischievous boys exchange the clothing in the two bath houses, so that when the bathers come out each is obliged to don the apparel of the other or suffer from the cold. Then the fun commences. They try to get back to the house, past various groups of people who are vastly astonished at the strange figures they cut. But the most astonished individual is a tramp, who tries to hold up the girl, thinking she is a man, when along comes the man dressed as a woman and gives him the trouncing he deserves. Such prowess as this is not to be ignored and the girl rewards her deliverer with her gratitude and affections.

Ralph Benefits by People's Curiosity (Pathe, Aug. 30).—Ralph is a poor boy who finds in the street an old fashioned kaleidoscope. He is so astonished by what he sees inside that passersby pay him to let them have a look also, and he is able to take home a generous amount of money for his mother. The brightly colored, changing designs supposed to be seen in the kaleidoscope are shown in the film, but they scarcely suffice to give interest to an otherwise commonplace story.

The New Mail Carrier (Pathe, Aug. 30).—Very likely this film was a great hit in Paris as it is evidently a take-off on the chaotic condition of affairs in that city during the postal strike, when soldiers and other inexperienced persons were put to work handling the mails in place of the strikers. An especially dumb soldier is shown at work sorting, handling and delivering mail and the muss he makes of it is bad enough to be amusing even to American spectators who are not any too familiar with the circumstances that give rise to the film.

The Doctor's Bride (Lubin, Aug. 30).—The Lubin producers and players show welcome improvement in the handling of this picture. It is a step so far in advance of previous work that it deserves the most generous praise. The story is simple, direct and plausible, and tells a human story in a human way. The acting is of equal merit, devoid of stilted heroics and strong in feeling. The doctor takes charge of the young daughter of a poor man who has died and in time he marries her. One night at a reception she flirts with a gentleman guest, who presumes on her friendship and slips a note to her asking her to meet him outside at the gate. While waiting for her husband to retire she falls asleep and dreams that she has kept the engagement, eloped with the man, been cast off and into the street, and is finally picked up in the road by the doctor himself. The dream makes such an impression on her that she is no longer in danger of going astray. She hands the note to her husband, but he magnanimously burns it without reading it.

The Haunted Hat (Lubin, Aug. 30).—This clever little farcical film has a novel ending that brings a hearty laugh. An old straw hat is seen sliding along the sidewalk as if bewitched. People see it in amazement and fear. The constable, the justice of the peace and the town fireman are called out, followed by a great crowd, and finally one bold official summons up courage to lift the hat, when out walks a pretty little kitten that had been imprisoned underneath.

Winning a Widow (Selig, Aug. 30).—The acting in Winning a Widow displays due realization of the value of natural movements in order to attain the best comedy results. The plot is too complicated for complete success in this line, but the picture would in no wise have been improved if the characters had hopped around like monkeys, or had otherwise tried to clown their work. Whatever laughs there are in the picture come from the conscientious efforts of intelligent players and directors. It is hardly possible in limited space to detail the plot. A young fellow and his girl are blocked in their love plans by their respective uncles, and they get even by helping along the complications that result from the efforts of the two uncles to win the love of a widow. Some of the situations are a trifle obscure, but there are a number of laughs, and then in the end the uncles are glad to consent to the love affair of the youngsters.

Mrs. Jones' Birthday (Selig, Oct. 30).—Unlike the foregoing, this comedy moves straight to its mark. It is completely understandable, and is a continued succession of laughs. The Jones of the picture is a fat fellow, a new face in picture pantomime, and the earnestness of his work adds greatly to its value. There are times when he plays to the camera, but there are other actors more experienced than he in this line of work, who do the same thing, and, perhaps, he will learn the mistake of such a method quite as soon as they. Why so many picture pantomimists think it incumbent upon them to turn and tell things to the camera every time they come near it, is past finding out. One would think they would know that every time they do it they defeat the very effect they have been striving for—the illusion of reality. But to return to our picture, Jones sets out to buy a jardiniere for his wife's birthday, and loses it before he gets home. He buys a second one, loses that, and buys a third one, and so on *ad infinitum*. Instead of becoming monotonous to the spectators the thing is carried along so well that it gets funnier with each repetition. In the end Jones finally gets home with a parcel, but instead of a jardiniere it contains a cheap iron pot, marked 30 cents.

Professor Puddinhead's Patents (Urban, Aug. 31).—By trick photography of somewhat novel character the wonderful patents of Professor Puddinhead are displayed. He has invented a combination of automobile and flying machine, which a young couple steals and take on a trip into the air. In the foot of the machine they find a contrivance that can be let down to earth, where it has a suction power that draws into it and up to the airship anything in reach. With this tube the flying couple secure provisions for a fine meal, which they cook with the professor's patent cooker. But the contraption finally blows up and their trip comes to an inglorious end.

The Hunchback (Vitagraph, Aug. 31).—Although the hunchback in this story is first shown in the belfry of a church, giving us the impression that the plot is to be based on Victor Hugo's novel, such is not the case, unless it be as a mere suggestion. The hunchback in the Vitagraph story is a wild, drinking fellow, who is the jest of the town, and when he is nagged beyond endurance he assaults one of his tormentors and is put into the stocks, from which he is rescued by a noble lady of authority, the time of the story being in some past age. He is so grateful to her that he thereafter watches over her safety, and when two libertines entice her into a lone building he scales the walls, enters by a window and rescues her, killing her two captors, but receiving a wound from which he later dies. The scenic surroundings and the photography are exceedingly fine, and the acting of the hunchback is worthy of praise, but the noble lady, though pretty, hardly fills the bill. She is too small for the part, and her actions lack the feeling that should accompany pantomime work of the present day, although in other pictures she has frequently appeared to much better advantage.

Niagara in Winter Dress (Vitagraph, Aug. 31).—Very interesting and beautiful are these Winter views of Niagara and surrounding localities, although it is somewhat disappointing to note that they are mostly at such close quarters that we miss much of the grandeur of the scenes.

Suffer Little Children (Edison, Aug. 31).—There are titles and sub-titles at the start of this film that are somewhat involved and lead us to believe that we are to see an exhibition of pictures depicting the horrors of child labor. Instead we see a very fine dramatic subject in which the child labor exposure is a mere incident. A young woman, finding the man she loves talking affectionately to another girl, turns from him and accepts his rival. Fifteen years later she and her two children are in poverty, the husband having turned out a brutal drunkard. The boy is sent to work in a glass factory and we are shown an excellent interior of one of these shops, where the boy falls from fatigue and is carried home. His little sister is then sent out to beg and finds her way into the house of the man who had formerly been the sweetheart of her mother. Learning her name, he goes with her to the poor hovel. There, in an effecting scene, he tries to carry the woman away with him, but her love for her children aids her to resist, and she is rewarded by the reformation of her husband, who has been seeing visions in a nearby saloon and comes home determined to drink no more. The acting of the two men, the woman and the children is of the high quality we are learning to expect from the Edison players, the improvement in the work of the discarded lover being particularly noticeable.

Little Street Singer (Pathe, Sept. 1).—There is very little to this picture, although it is pleasingly acted, and the beauty of the scenes is enhanced by artistic coloring. Two children of a poor peasant woman start for town hoping to earn money. On the way they meet an old wandering street musician, who teaches them to sing a song, which they render so well before a number of fashionable people that they are liberally rewarded and are able to take home to their mother the money she so much requires. The old musician then goes his way, followed by the blessings of the woman and her children.

"SPECTATOR'S" COMMENTS.

In the progress upward of motion pictures a question frequently raised is this: Are not picture producers in danger of getting over the heads of their patrons? In discussing this matter all depends on what is meant by it. Some producers who apparently held to the idea that sensational melodrama was the thing most wanted by motion picture spectators and that melodrama could only be expressed in picture pantomime by the furiously athletic style of acting, have argued that repose and subtle finesse must be wasted when presented to the average public as found in picture theatres. The old idea was that because the pictures are moving pictures all the characters must be on the jump. Arms must wave, bodies squirm and writhe, and legs keep in constant action. "They told me," said an actor in describing his experience to the writer, "that in running I must always lift my knees high. I was to be a sort of a high-stepper, like a fancy carriage horse." But this happened two or three years ago, and ideas of producers have changed. It is now pretty well recognized among the most successful film makers that people do not think with their arms and legs in real life, and that a story in which none of the characters do any thinking must be a poor sort of story for any class of public to enjoy. It has been found that even the most intense melodramatic situations may be best expressed by making the characters do things as human beings in real life would do them. As was pointed out in this paper many months ago, the motion picture drama or comedy gets its chief charm of illusion from the fact that scenes are represented as taking place, not on a stage behind footlights, but amidst actual surroundings. All the more reason, therefore, why stagy acting in pictures only tends to destroy the illusion of reality. The better and more real the work of the players, the closer they come to approximating actual life and therefore the more convincing the picture. So it may be safely answered to the question propounded at the opening of this paragraph, that picture producers cannot get beyond the intelligence of their public so far as the quality of the acting and stage management is concerned.

* * * *

But there is another view of the matter, and it is worthy of the careful attention of all producers. While the picture language in which a story is told cannot be too polished and clear, the story itself may be too deep for the average public appreciation, just as the stage drama may aim too high or certain classes of literature may be too elevated for popular understanding. It is obvious that picture translations of Browning or adaptations from Ibsen would find small welcome in picture theatres.

* * * *

It is not, however, intended to insinuate that manufacturers are showing a tendency to go too far in the "high brow" direction, but experience already shows that there must be a limit, although the exact boundary line will be difficult to fix. The recent Pathe production, The Wild Ass' Skin, from Balzac, approached very closely to the doubtful point in this respect, but Edison's Coward, from Maupassant, was clearly obvious even to the least intelligent, and held spectators spellbound. The Biograph pictures, which were really the pioneers in the direction of higher work in America, cannot be said to go over the heads of the public. Usually the theme has been simple and direct, and it is only in the novelty of idea, subtlety of acting and the fine coloring of the pantomime that this company has pointed the higher way. There is no rival manufacturer that does not cheerfully give the Biograph producers full credit for this service they have done to motion pictures, and, indeed, this same feeling of goodwill of all the affiliated manufacturers toward the successful efforts of each other is one of the marked and most pleasing features of the situation, so far, at least, as the Licensed companies are concerned. This is as it should be, for the welfare of each is the welfare of all.

* * * *

The following, which is clipped from *Bioscope*, an excellent English publication devoted to motion pictures, shows how nearly some of the conditions across the water resemble those on this side:

The optimistic views which we have recently expressed concerning the future of the bioscope industry seems to have met with the full approval of a vast majority of traders. But amidst a chorus of approval there is a jarring note. It is the voice of the lower class showman, who, with very little ability and less capital, has come into the business, made money, spent it, and then, when a few quiet weeks reduce his takings, fancies he can see the world coming to an end. There are certain people who never tire of complaining that the picture business is threatened with one danger or another. But these fears, when analysed, turn out to be only the grumblings of individuals who are not in tune with the progress of affairs—people who find that penny shows, badly ventilated and cheaply conducted, no longer draw the crowd. Another class of people who complain that "the business is going to the dogs" are the cheap-and-nasty kind of hiring firms, most of whom are finding that there is no longer a demand for worn out films or out-of-date methods. But to those who can realise that the picture business is a great national industry, the future prospect is perfectly satisfactory. Squabbles and controversies over trade conditions are small and insignificant in comparison. There is no serious danger threatening the bioscope business at the present time. In all its history the animated picture never stood better with the public than it does to-day. In all parts of the country there are unmistakable signs of the general improvement that is taking place. The outward manifestation is in better theatres and more intelligent management. The cheap and tawdry shows are rapidly disappearing, and in their place are arising picture palaces that are worthy of the name. Hard headed business men, who know how to gauge the tastes of the public, are putting hundreds of thousands of pounds into picture theatres, secure in the knowledge that, in the fullness of time, good dividends will accrue. The people who grumble are those who possess neither the capital, the character, nor the capacity to secure success.

With the change of a few words the above quotation might well have appeared in an American publication.

THE SPECTATOR.

Sam Not Wanted in the Family (Pathe, Sept. 1).—The part of Sam is taken by the little acrobatic comedian so familiar in Pathe farces. He rescues an old gentleman from a street accident and the rescued man is so grateful that he insists on taking Sam home with him, where he presents him to his daughter, to the extreme disgust of the daughter's sweetheart, with whom he fights a duel with garden hose. The old gentleman saves Sam and takes him to dinner, but he is disgracefully awkward at table and the girl, who is pretty and mischievous, contrives to make it warm for him. She puts crabs in his hat and when he has retired for the night she induces the servants to carry the bed out of the house, with Sammy in it, and deposit it in a pond of water.

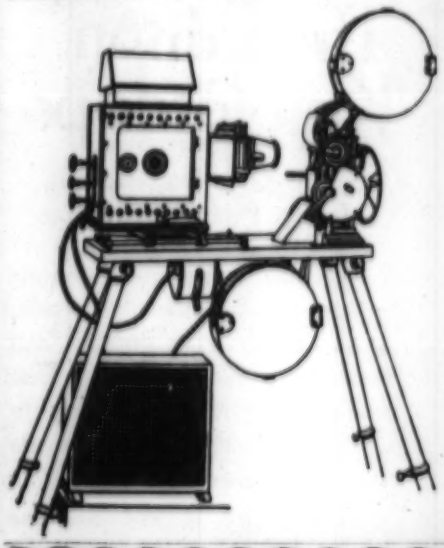
An Awakened Conscience (Gaumont, Sept. 1).—This simple story is full of human interest, and the pantomime acting of the Gaumont players is so effective that nothing is left to desire. A country boy leaves his aged parents and goes to Paris, where he wins fame as the author of a successful play. He writes all about it to his people, and they are so overjoyed that they determine to visit him in Paris. They arrive while he is being lionized at a reception, but he is ashamed to have them admitted and tells the servants to put them out. They linger, heartbroken, at the doorway, where a lady guest, arriving late, notices them and tells the assembled company of their pathetic appearance. The son listens and is filled with remorse. Hastening to the street, he greets them as a son should and carries them back to the parlors, introducing the rustic pair to his friends. They are received with respect and distinction and the son wins the warm approval of the young woman in whom he is most interested.

Magic Cartoons (Gaumont, Sept. 1).—Numerous trick pictures of this class have been presented at different times, but none that can be recalled quite approach this one in clever and amusing interest. Outline drawings appear on the screen, changing in form and assuming grotesque shapes that end in the drawings coming to life and walking off.

My Wife's Gone to the Country (Essanay, Sept. 1).—The Essanay players have given us in this farcical subject another very humorous story, and it is presented without a serious flaw. The characters avoid ridiculous overacting and the fun of the really funny situations is brought out naturally with the best possible effect. It is even a stronger laughing success than the one of the previous week, which won such universal praise. The opening of the story is conventional and resembles that of Lubin's subject along similar lines, but the complications that follow are entirely different. Wifey in taking the train, leaves her handbag in hubby's hands and when the conductor comes along he puts her off because she has no ticket or money. So she walks back to town, arriving in the early morning footsore and weary. Hubby in the meantime has started out to burn up his loose change, the jubilee ending with a joy ride and a visit to his own domicile, in the company of two gay young sparks and two chorus girls. He is in the act of making coffee and preparing a lunch for his guests when wifey's ominous ring of the bell startles his ears. Before letting her in the hastily hides his visitors, but a veil is left exposed and wifey finds it and promptly drags the frightened quartette from their concealment. As they dance mockingly out of the house she proceeds to pay her respects to her recreant man.

The Sealed Room (Biograph, Sept. 2).—Another powerful dramatic picture presented in sumptuous style and acted with all the effective force of the Biograph's capable players is offered in this film. A King in love with his Queen, walls up the windows of a secluded room in his castle, so that prying eyes may not interrupt their love making. But the lady is not worthy of the royal affection. She is in love with an Italian minstrel whose soft glances captivate her senses. The King is suspicious and gives them a chance to commit themselves, which they do, by retiring to the windowless retreat to revel in each other's sighs. Here the King finds them. At first he would kill with naked sword, but before he has yet betrayed himself another more horrible revenge occurs to him. He brings in workmen and stone and has the only doorway to the room walled up, thus immuring the culprits in a living tomb. The masons are obliged to work with infinite care, not to attract the attention of the guilty pair and even then the scene is not as convincing as it would have been if an intervening passage had been represented in the castle so that the wailing in of the doorway could have been performed at greater distance from the ears of the victims. The acting of the minstrel, the King and the Queen calls for special praise.

The Little Darling (Biograph, Sept. 2).—Something like this idea was used recently by two other companies, and we can only excuse it in this case as a filler to complete the reel. A boarding house mistress receives word that a little relative is coming on a visit. All the boarders determine to welcome the little tot with presents of toys, but when the little tot arrives she proves to be a grown-up miss, to the discomfiture of the boarders, who are put to their wits' end in trying to conceal their intended offerings.



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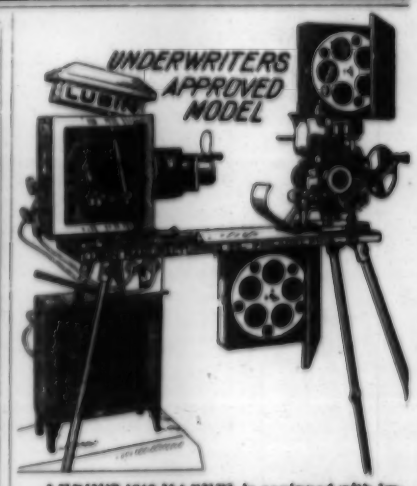

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New York Steel Production Co., Newark, N.J.

The Woman Hater (Lubin, Sept. 1).—Effective pantomime, because it is done naturally as human beings would act, makes this picture an excellent and pleasing subject. It furnishes the second testimony within a week of the successful efforts of the Lubin players to approximate the higher class work that the public is demanding in motion pictures. There is only one drawback, and that is the fact that the lady who plays the stenographer is out of place. Far be it from this reviewer to cast aspersions on a lady's personal charms, but it cannot be denied if the typewriter female had been about two feet shorter or thereabouts and had worn a mask she would have been better able to convince us that she stood some show of captivating the woman hater. Nevertheless, her acting, if one can shut his eyes to her appearance, is of some merit. The woman hater of the story is an old lawyer. A young man stenographer is discharged because he smokes cigarettes, and while the woman hater is on his vacation his junior partner hires the young giantess in question. When the woman hater comes back he falls in love with the lady and marries her, to the intense astonishment of the rest of the office force, and we might add, of the spectators also.

The Blight of Sin (Selig, Sept. 2).—Rapid action and thrilling melodrama with a burning Mississippi steamboat make this picture an effective one of its class, although we cannot help wishing that the Selig players might discard altogether as they have in part the furious gesticulations and stagy attitudes with which they have marred portions of this film. It is true that it does not pretend to be anything but melodrama, but there is nothing inconsistent in natural acting in a play or pantomime of that class. Thrilling scenes and situations would be all the stronger if performed as they might be in real life. A gambler in the old days along the Mississippi wins another man's money, and runs off with his wife, taking passage on a river steamboat. The husband and a friend follow down the river bank on horseback, heading off the boat and boarding it with a skiff. Then follows a gun fight up and down the decks of the boat, the gambler wounding the husband and setting fire to the boat, but being himself drowned while swimming ashore. Scenes of some realism are presented in the burning steamer, which appears to have been chartered for the occasion, but there is an absence of deck hands and steamboat officers that detracts from the effect. The story ends with the husband taking his wife back home, where the women people refuse to receive her until the town parson reads them a lesson.

The Pay Car (Kalem, Sept. 3).—As promised by the producers, a railroad atmosphere is apparent in this notable film, beyond any other railroad picture drama ever produced. And along with it there is an admirably contrived story, thrilling in its nature and quite convincing up to the last few feet, when it suddenly falls into inconsistencies that are almost fatal to the film's success. It seems a pity that this should be, but so it is. A drunken fireman is discharged from the road and vows vengeance against the locomotive engineer. A few days later the engineer is called from the side of his sick child to take out the pay car. The former fireman learns from the messenger boy the nature of the engineer's orders and he induces a gang of tramps to help him wreck the train, their purpose being to rob the wreck. At a curve in the road, admirably chosen for the purpose, they place heavy timbers across the track and await the oncoming engine and car. But the engineer's wife, who has gone to the doctor's for medicine for the child, has seen the cutting of the telegraph wires with which the wreckers have started their plot. She has followed them and has seen the preparations for the wreck. At this point the story falls down. The woman runs to the desperadoes, who make her prisoner and then escape, taking her along. When the engine comes around the curve its movement is painfully slow and it stops at the obstruction, although no warning has been given. A little trick work with the camera would have made the engine's approach appear rapid and thrilling, and if the woman had first run to the curve and waved a signal it would have provided a reason both for her capture and for the sudden stoppage of the train. The plot, having failed, the gang runs away, followed by the engineer and the crew of the pay car, armed with rifles. One would have thought under such circumstances that the fugitives would have been eager to make good their escape without encumbering themselves with a woman prisoner, but they fail to see it in this way and they hold on to the woman till the very last. Seeking cover in a lonely building they are attacked by their pursuers, who rashly and most unnaturally expose themselves in the open close to the building, when they exchange nu-

merous shots with the inmates. At last the engineer rushes in and brings out his wife and somehow the gang is captured. The acting is generally good and free from stagy posing, and with the fine railroad detail already referred to the picture would have been one of the most important productions of the year but for the inexcusably faulty finish.

A Visit to Hiskreas (Pathe, Sept. 3).—The fine coloring which Pathe Freres are now giving some of their travel pictures adds immensely to their value. This picture is one of this class and it is well worth seeing. It shows scenic and street views in an Arabian town.

Show Your License (Pathe, Sept. 3).—Inexpressibly funny in the convincing gravity with which it is handled, this comedy picture is a hit. A soldier finds a man hunting and demands to see his license. The hunter suddenly makes off, telling the soldier he must run for it if he would see the license. The soldier follows and is led through numerous rough roads and difficult passages, the fleeing hunter frequently pausing to taunt and irritate his pursuer, begging him all the while to hurry up. At length tired out, the hunter stops for refreshments, and when the soldier arrives, now sure of his prisoner, the hunter serenely produces the license.

Ethel's Luncheon (Edison, Sept. 3).—The Edison producers have accomplished another notable feat in securing a picture story written by Carolyn Wells, which is produced with a capable cast. The story is a charming bit of humor, the acting for the most part is admirable, the scenes well chosen and the photography fine, though in parts in too much shadow, but either Miss Wells has not appreciated the necessity of clearness in handling picture language or the stage director is at fault in carrying out her ideas. Possibly both are to blame. Recourse is had to numerous telegrams in getting the story over, and this is bad in itself. While letters and telegrams are sometimes necessary, they should be avoided as much as possible. The action should be obvious enough to make the matter intelligible without written details. But even with the telegrams referred to this story abounds in obscure points and not all of these are possible to comprehend in the light of what follows. Nevertheless the picture is immensely pleasing. A young man in love with Ethel invites her to dine with him at his country club. She telegraphs that she will be there and will wear his flowers. A moment later he receives another telegram that calls him to the city, and he arranges with a friend to entertain Ethel in his stead. Two mischievous young girls overhear these arrangements and plot to have a bit of fun and a good luncheon. Going to their home (we are left to presume it is their home) they don the dresses of their elders and return to the club, wearing the chosen flowers, a point that is not made sufficiently clear. One of the girls introduces herself to the proxy as Ethel. She is properly dined when the second girl presents herself as Ethel and the first one escapes. Another luncheon is ordered by the puzzled proxy, and is being devoured when in walks the real Ethel. This proves too much for the poor fellow's credulity, and, besides, he is out of money. He indignantly refuses to go on with the game, but Ethel fails to rise to her opportunities, merely standing rather abashed to one side. However, the situation is sufficiently humorous to make good, for all that. At this point the first young man, he of the many telegrams, shows up without any explanation to account for his unexpected return. The matter is then cleared up and Ethel gets her luncheon.

Backward, Turn Backward, O Time, in Thy Flight (Edison, Sept. 3).—An aged couple recalling the past over a luncheon of apples are made to see a vision of their childhood days. A number of boys are seen robbing a farmer's orchard. They are pursued by the farmer, but our particular boy is lame and is left in the rear. He only escapes capture by the aid of a little girl, who conceals him under a pile of straw. The little girl, of course, is the one who is now his aged wife, and as they share the stolen apples the scene changes to the old couple's parlor where we first found them. It is a pleasing picture.

Reviews of films released Sept. 4 will appear in the next issue of THE MIRROR.

LICENSED FILM RELEASES.

Sept.	6.	(Bio.) "1776," or The Hessian Renegades. Drama	965 ft.
"	6.	(Pathe) Versailles. Scenic	462 "
"	6.	(Pathe) They Robbed the Chief of Police. Comedy	456 "
"	6.	(Lubin) The Call of the Heart. Drama	670 "
"	6.	(Lubin) Our Country in Arms. Patriotic	255 "
"	6.	(Selig) The Stampede. Drama.	680 "
"	6.	(Selig) Spring Has Came. Comedy	300 "
"	7.	(Vita.) The Fisherman. Drama	430 "
"	7.	(Vita.) He Tried on Hand Cuffs. Comedy	564 "
"	7.	(Gaumont) The Mason's Paradise. Comedy	414 "
"	7.	(Gaumont) First Airship Crossing the English Channel. Topical	510 "
"	7.	(Edison) A Dangerous Pair. Comedy	520 "
"	7.	(Edison) The Temptation. Drama	475 "
"	8.	(Pathe) Little Soldier. Drama.	394 "
"	8.	(Pathe) Sweden. Gotha Canal. Scenic	456 "
"	8.	(Essanay) Justified. Drama	970 "
"	8.	(Gaumont) The Stolen Gems. Drama	464 "
"	8.	(Gaumont) Glimpses of Paris. Scenic	417 "
"	9.	(Bio.) Comata, the Sioux. Drama	953 "
"	9.	(Lubin) A True Patriot. Patriotic	735 "
"	9.	(Lubin) Glimpses of Yellowstone Park. Scenic	180 "
"	9.	(Selig) The Engagement Ring. Drama	1000 "
"	10.	(Pathe) Tom Thumb. Fairy-tale	1016 "
"	10.	(Edison) The Making of Honey. Industrial	190 "
"	10.	(Edison) The Amateur William Tell. Comedy	805 "
"	10.	(Kalem) Hiram's Bride. Drama	950 "
"	11.	(Pathe) Chasing a Sea Lion in the Arctic. Sport	371 "
"	11.	(Pathe) Sport in Java. Sport.	298 "
"	11.	(Pathe) How to Tame a Mother-in-Law. Comedy	351 "
"	11.	(Vita.) An Alpine Echo. Drama	900 "
"	11.	(Gaumont) Mozart's Last Requiem. Drama	940 "
"	13.	(Bio.) Getting Even. Comedy.	587 "
"	13.	(Bio.) The Children's Friend. Drama	385 "
"	13.	(Pathe) Amateur Detective. Comedy	390 "
"	13.	(Pathe) A Child's Prayer. Drama	571 "
"	13.	(Lubin) Her Face Was Her Fortune. Comedy	810 "
"	13.	(Selig) (Title not reported)	
"	14.	(Edison) Little Sister. Drama.	1000 "
"	14.	(Vita.) The Little Father. Drama	610 "
"	14.	(Vita.) The Wealthy Rival. Comedy	360 "
"	14.	(Gaumont) (Title not reported)	
"	15.	(Pathe) The Pretty Girl of Nice. Col. Drama	492 "
"	15.	(Pathe) City of Naples. Scenic.	440 "
"	15.	(Urban) (Title not reported)	
"	15.	(Essanay) A Case of Tomatoes. Comedy	495 "
"	15.	(Essanay) Three Reasons for Haste. Comedy	485 "
"	16.	(Bio.) The Broken Locket. Drama	999 "
"	16.	(Lubin) The Fortune Hunters. Comedy	575 "
"	16.	(Lubin) All on Account of a Letter. Com. Drama	385 "
"	16.	(Selig) (Title not reported)	
"	17.	(Kalem) The Story of a Rose. Drama	245 "
"	17.	(Kalem) Winning a Dinner. Comedy	245 "
"	17.	(Pathe) The Mountebank's Son. Drama	802 "
"	17.	(Edison) How the Landlord Collected His Rents. Comedy	460 "
"	17.	(Edison) 'Tis Now the Very Witching Time of Night. Comedy	500 "
"	18.	(Pathe) Oh! What a Beard. Comedy	335 "
"	18.	(Pathe) The Fresh Kid. Comedy	295 "
"	18.	(Pathe) Construction of Balloons. Industrial	361 "
"	18.	(Vita.) The Marble Heart. Drama	968 "
"	18.	(Gaumont) (Title not reported)	

MORE INFRINGEMENT SUITS.

The Patents Company has commenced infringement suits in the United States Circuit Court for the Southern District of New York, against Isaac W. Ullman, Sidney M. Ullman, Duff C. Low, William Piley and the Film Import and Trading Company. The Ullmans and associates formerly controlled the Film Import Company, but are not now connected with it.

Suit has also been commenced in the United States Court against the New York Motion Picture Company.

MELIES RELEASES.

The release date for the Melies films has not yet been announced, but the first release will be about Sept. 15. Among the early releases will be the following subjects: The Rose, The Stolen Wireless, For the Cause, and The Rancher's Daughter.

EXCITED OVER NON-INFLAMMABLE.

The Proposition to Prohibit Celluloid in New York Arouses Opposition.

The proposition to have celluloid film prohibited in New York city through a rule to be adopted by the Municipal Explosives Commission is causing much commotion among licensed as well as independent film interests. The licensed people fear that the new Eastman stock will not come wholly within the exceptions mentioned in the proposed provision, and they also argue that the Eastman non-inflammable stock is not yet an established success. It is brittle, they say, and is giving much trouble to exhibitors. There is also also a hint that the proposed new rule may be in the interest of some fireproofing concern that may claim to have a wash of some kind that will render film fireproof.

INDEPENDENT FILM RELEASES.

Sept.	8.	(Centaur) Wishing Charm. Comedy	455 ft.
"	8.	(Centaur) Diamond Necklace. Drama	545 "
"	10.	(Bison) The Paymaster. Drama	1000 "
"	11.	(Film Import) Airship Flights Rheims.	
"	22.	(Great Northern) Dr. Cook's Reception in Copenhagen. Tropical.	

ANOTHER BIG VITAGRAPH STUDIO

The Vitagraph Company is now having designs for what is said will be the largest studio in use by any picture plant. It is planned to occupy the entire end of the Vitagraph plot with a huge glass and concrete structure for the purpose of taking the aeroplane pictures, which presently will be demanded because of the increased interest taken in aviation. Cycloramic and panoramic drops will be provided for, and any demand short of actual distance flight can be met. The studio is the first practical acknowledgment of the newest fad by the picture people, though several airship subjects have been released dealing with air flight. Other buildings of the plant will also be enlarged.

MR. BARKER'S CHANGE.

W. G. Barker, long of the Warwick Trading Company, of London, England, has severed his connection with that company and has been succeeded as general manager by J. W. Smith. Mr. Barker plans to start a film making plant of his own.

The Edison Kinetoscope

Is the One Dependable Motion Picture Machine

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BIOGRAPH FILMS

Trade Mark Trade Mark

Released September 6th, 1909

"1776"

OR, THE HESSIAN RENEGADES

A story founded on an incident of the Revolutionary War, embracing a series of thrilling scenes never before excelled. It shows a young American despatch-bearer being pursued by a band of Hessian guerillas, who seeks shelter in his father's house. The Hessians following, and after subjecting the old man to gross indignities, find and kill the boy. For this the father vows vengeance, and, stealing from the house, gathers together the folks of the village, who, armed with clubs, axes, scythes, etc., their arms having been confiscated, surprise the band of renegades and the old man fulfills his vow. The subject is an exceptional one, comprising beautiful scenery, powerful acting and unexcelled photography, and is destined to create a decided sensation.

Length, 965 feet.

Released September 9th, 1909

Comata, the Sioux

A story of an Indian's Constancy

Again we present a beautiful Indian masterpiece, the movement of which is entirely different from anything attempted in that line. Comata, the Sioux brave, deeply loves his chief's daughter. She, however, has given her heart to Bud Watkins, a white cowboy, with whom she runs off and marries. Comata locks with grief on what he premonishes a disastrous union. His fears are prophetic, for Bud after a couple of years tires of his Indian wife and would have ran off with a trusting white girl who thought him single. Comata thwarts his design by exposing him to the girl, showing the child of the squaw as evidence. The poor heartbroken squaw takes her papoose and makes her way back to her mountain home, and Bud answers to Comata for his perfidy. The scenic splendor of the picture is indeed extraordinary.

Length, 963 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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BIOGRAPH COMPANY Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

THE VAUDEVILLE MIRROR

NEW VAUDEVILLE ACTS

SEVERAL ARTISTS AND PRODUCTIONS ARE SEEN FOR THE FIRST TIME IN THE CITY.

Minnie Dupree Appears in a New Offering—Sophie Tucker Is a Remarkable Singer Who Pleases—Sicilian Singers Prove Enjoyable—Other Presentations of the Week.

Minnie Dupree and Company.

When Edgar Allen Woolf started out to write A Call for Help for Minnie Dupree he should have become definitely settled in his mind as to what he was about to do. He appears to have been undecided as to whether he would write a farcical vaudeville sketch, a condensed melodrama, a boiled-down problem play or a one-act tragedy. The result is that poor Miss Dupree is burdened with a sketch containing the component parts of all these forms of theatrical endeavor and has the hastiest time of her career, to the writer's memory, flying madly about from one form of emotion to another, sounding every chord along the gamut of Mr. Woolf's eccentric imaginings. The sketch, as presented by Miss Dupree, White Whittelsey and an actor with no further identification on the programme than "Mr. Racey," at the Orpheum Theatre, Brooklyn, last week, left one in a maze at its conclusion. The story is of a married man who on being sent hurriedly from his Summer home in Maine in quest of a cook meets with a lady from an employment agency who impresses him so favorably that he engages her at once. The cook, in reality, is La Belle Mignon, an actress who has deserted the stage in order that she might write a novel of society life from the standpoint of a "society cook," and also because she believes she has been trapped into a bogus marriage with a man with whom she is really still in love. At the city home of her new employer, a few hours after she has been engaged she encounters this man, who is the brother-in-law of the man who has engaged her to cook. There is a scene of recrimination and hysterical heroics on the part of the lady until the man whom she believes to have deceived her explains that she is really married to him and that he only told her otherwise in order that she might not let the fact become public and so cut him off from an inheritance from an uncle who has willed him his property only on condition that he does not marry until he (the uncle) is dead. The plot as conceived by Mr. Woolf lends itself best to broad farce and the author should have been content to follow out the story in that vein. The introduction of problem play and tragedy elements is absurd and arouses only amusement where the author apparently intended to thrill. Miss Dupree tried faithfully to play chameleon to Mr. Woolf's piping. She was pleasing in the farcical moments and less so at the unexpected times when Mr. Woolf executed his ground and lofty tumbling exhibition and compelled her to indulge in catch-as-catch-can mock tragedy. Mr. Whittelsey was very good as the husband in search of a cook, and Mr. Racey was often quite convincing as Harry—not too often, however. Miss Dupree is good, but A Call for Help, aside from its moments of pure farce occurring in its earlier moments, is bad, very bad.

Macart and Bradford.

Recently William H. Macart was an able vaudeville feature in a rather pleasing monologue. His latest effort is entitled A Legitimate Hold-Up, and is a combination of sketch and monologue. He is assisted by Ethlynne Bradford, and, no author's name being mentioned, we surmise Mr. Macart himself to be the responsible genius. The act opened last week at the Alhambra and took several encores after keeping the audience in capital humor from the opening to the finale. The act opens in one permitting of the monologue, which, while including some musty and rather friendly humor, is an improvement on his prior efforts and ably delivered. The plot hinges upon Bolivar's (Mr. Macart) week absence from home and his wife's (Miss Bradford) ultimate search. From the street scene the action is carried to the home, where his homecoming is handled in a broad comedy vein with bright, clever dialogue interwoven. His situations are good and, while the action is improbable and ludicrous at times, it is so legitimately funny that laughter is continuous. Mr. Macart and Miss Bradford, the latter attired in a wonderful green directoire creation, played to their usual high standard and made the act a most happy success.

Hoey and Walters.

Hoey and Walters (Fourteenth Street) were seen in their new "oddity," My New Partner. The act reminds one of one or two others of a very similar nature, but it is worked out along original lines. The act is in one, opening with one of the team appearing as a stage hand, the time supposed to be early morning. The other member of the team then made his entrance as a variety performer, who is about to go on for his Monday morning's rehearsal. A wordy argument ensues between the stage hand and the actor, the latter learning via wire that his partner has deserted him. The stage hand then offers to help him out and join his act, thus enabling the player, who has confessed that he is "broke," to send money home to the woman he loves. Three songs are sung: "Poverty," "A Small Town Girl" and "Vaudeville," during the latter a travesty upon various kinds of variety acts being cleverly offered. The skit needs pruning and smoothing over. Parts of it are a bit crude and the man playing the stage hand is somewhat too "tough." Stage hands may be a rough and ready set of craftsmen, but they are not as a rule unforgivably hardened. The audience on Tuesday night voted the offering a decided success.

Wilfred Clarke and Company.

In a new farce written by himself and called How Will It All End? Wilfred Clarke was a feature of the bill at the Orpheum Theatre last week. Like his former vehicle, What Will Happen Next? the sketch arouses laughter from its rapid, confusing action, mixed up identities and improbable situations. The story, so incoherent is it, is difficult to repeat, but one gathers that a young artist has been married unbeknownst to his father, a clergyman, and much of the humor comes from the attempts of the artist to explain to his father, when the latter comes on an unexpected visit to his studio, the presence therein of a young woman in familiar dishabille. A "prop," baby also figures conspicuously in the "plot." The sketch is funny, undoubtedly, and should serve Mr. Clarke as well as did What Will Happen Next? Mr. Clarke plays with all his wonted rush and keeps the tale moving at a lively clip. Of his support, Eleanor De Mott easily leads. Miss De Mott plays a model charmingly and with pleasing intelligence. Charles Sutton, Archie Gillies, Janet Bayes and Grace Meinken are adequate in a quartette of supporting roles.

Sophie Tucker.

From the small time to the big time is a long jump and many there are who have slipped or stumbled in the attempting of it. Sophie Tucker is another recruit from the lower runds of the vaudeville and amusement ladder, who is about to find her own. She certainly deserves it! Seldom is such a vivacious, intense and entertaining personality found in one body. Miss Tucker fairly lifts a person out of his seat. She has a very powerful voice, of the "coon shouting" calibre, but which she uses to such good advantage that the harshness of it is forgotten and her higher and her lower notes are quite pleasing. But it isn't her voice—it's her ability to act. Musical comedy will undoubtedly soon take her away from the variety stage and we will then no longer hear her sing "The Cubanola Glide," "My Southern Rose," "Carrie and Harry," and the "Wild Cherry Rag." On Thursday afternoon she received five bows and was then forced to give an encore. But her gown! Whoever designed it must have thought the main idea is to get everything in the trimming line on one gown. 'Nuff said!

Temple Quartette.

The Temple Quartette (Fifth Avenue) proved themselves to be one of the very best singing combinations gracing the vaudeville boards today. There is not another male quartette that makes such a really good appearance, especially in the way they group themselves. Each man acts as if he was used to evening clothes and not as if he was in a strange costume on parade. Vocally the quartette surpasses almost every other one now being heard, and no quartette is rendering Nevin's "Rosary" as capably as does this one. The other offerings were "Just One Sweet Girl," "I Want Somebody to Play With," "Just Like the Rose," "Annie Laurie," "Honey on Our Honeymoon," "Someone's Waiting for Me," with patter, and "How Do You Like Your Oysters? Raw! Raw! Raw!" as a final encore. The Monday night's audience voted the act one big hit.

Leona Thurber and Harry Madison

At the Orpheum Theatre, Brooklyn, last week, Leona Thurber and Harry Madison presented a singing and dancing "turn" called A Shopping Tour. The act opens before a drop picturing the front of a bazar department store, and here Miss Thurber and Mr. Madison indulge in more or less funny repartee and a pair of fairly amusing songs. Some of the talk is not glitteringly brilliant, and Miss Thurber's song, "Shopping," lacks spontaneity and originality. By far the best part of the offering is the second half, where both players score with a song called "Vaudeville." Mr. Madison's dancing, needless to say, is a strong feature of the new turn. Some brightening of the dialogue and more rapid action would greatly improve the act. Both players already possess the ability; they need only the better material.

The Sicilian Singers.

Again it has been proven that vaudeville audiences desire and appreciate the best in music. At the Colonial last week the Sicilian Singers, a mixed quartette of three men and one woman, made their American debut and walked into instant favor with a repertoire of scenes from three grand operas, each of which was most capably rendered and warmly applauded. Their stay in vaudeville can be as long as they wish it to be; or as the booking offices elect. The public wants them, anyhow.

NATIONAL VAUDEVILLE ASS'N MEETS.

The National Vaudeville Association (Gus Sun Circuit) met in the Chittenden Hotel, Columbus, O., on Wednesday, Aug. 25, and arranged plans and details for the booking of acts during the coming season. The circuit has houses throughout Ohio, Indiana, Pennsylvania, Kentucky, West Virginia, and New York. A producing department was arranged for and larger acts than heretofore will be offered the public. Gus Sun is the general manager and the following are the officers: J. B. McShaffery, Monessen, Pa., president; Ray Andrews, Muncie, Ind., vice-president; L. H. Ramsey, Lexington, Ky., secretary; R. G. Murray, Richmond, Ind.; Ward and McCarty, Hamilton, O., and G. L. Murray, Lexington, Ky., directors. The next meeting will be held in Columbus again in February.

HIPPODROME SEASON OPENS.

The Hippodrome opened its fifth season on Saturday night, Sept. 4, presenting three new mammoth productions—A Trip to Japan, Inside the Earth, and The Ballet of Jewels. Dress rehearsals were held most of last week. The new Hippodrome show will be reviewed in next week's Mirror.

CECELIA LOFTUS ARRIVES.

Cecelia Loftus arrived in New York on the S. S. "Baltic" on Sunday, Sept. 5, accompanied by her husband. She will make her vaudeville appearance under the direction of William Morris, Inc., shortly.

NEW MANHATTAN'S OPENING.

The New Manhattan Theatre, of which William Gane is the manager, will open on Sept. 13, presenting seven vaudeville acts and several reels of motion pictures.

A CRITICAL REVIEW

NOTES OF "THE MIRROR'S" CRITICS UPON DRAMATIC AND OTHER ACTS OF THE WEEK.

Henry Lee's Latest Impersonations by Henry Lee—Laura Burt and Henry Stanford Present a Treat in The Order of the Bath—Comments on Other Players and Acts.

Al Rayno's Famous Bull Dogs (Fifth Avenue) was the closing act last week and seldom is an animal act seen that is as pleasing as is this one. The dogs are not required to do feats of the impossible order for the canine world, and each beast worked as if he enjoyed it. The football playing was very amusing and the dogs romped in sheer joy. Let it be hoped that this act may remain long upon the variety stage.

Myers and Rosa opened the Fifth Avenue bill with their rope throwing act, which proved interesting and entertaining and, despite the hard position, applause was frequent and well sustained.

Work and Ower (Fifth Avenue) returned to town with their acrobatic tumbling act, which again scored a big hit. Their work in one is quite hazardous at times and their many unique tumbles and falls call for nerve, skill and daring.

Laura Burt and Henry Stanford (Fifth Avenue) presented H. H. Morell's exceedingly clever playlet, The Order of the Bath, which has not been seen hereabouts for a long time. The comedy is one of the most novel and brightly written farcelets ever presented in vaudeville and, although the scene in the bathroom might be played along broad lines, never for an instant does it ever border upon the indelicate. Mr. Stanford's portrayal of the role of Captain Jack Lanticern is carried along good comedy lines without making a burlesque of the part, each sentence, bit of business and situation being carried out to excellent effect. Miss Burt gave a performance not soon to be forgotten. She looked exceedingly winsome and fetching in her lingerie negligee, keeping happily from all thought of suggestiveness. Her reading of the lines was effective and her comedy was delicious. Kate Ouyon is deserving of praise for her handling of the part of the French maid.

Frank Nelson and company (Colonial) presented Sewel Collins' dramatic sketch, Thirty Dollars, wining the plaudits of the first audiences of the season at that house. Mr. Nelson does not seem to grasp the real character of the boy Phil. He overdoes much of it and his attempts at comedy are uncalled for and quite sad. But, as is oftentimes the case, the audience overlooked these failings or did not see them at all, and he was laughed at and applauded on Tuesday afternoon. But, nevertheless, we are forced to ask, Why buffoon a good part? Hall McAllister gave a fairly capable portrayal of the artist and Dorothy De Shelle pleased greatly as Molly, her's being the only really sympathetic and studied impersonation in the playlet.

Bert and Lottie Walton (Colonial) opened the bill at that house and their acrobatic tumbling, dancing and comedy act pleased as it always has, in spite of the position. They closed with a roller skating dance in one, Miss Walton appearing in an exceptionally natty brown costume that is deserving of the highest praise. It was a sort of knickerbocker affair, with silver and gilt spangles on the waist like jacket, tassels hanging from the elbow sleeves and the knees. A tap dance on a mat ended the act effectively.

Howard and North (Colonial) were again seen in the homely, delightful playlet, Back in Wellington. Many new lines have been added to the already exceptionally good offering and the act never seemingly went better than it did on Tuesday afternoon. The players are to be most highly commended for not taking the bows they earn after the sketch is ended and for leaving the stage in the same highly artistic manner as they first come on. Few players have so much discretion.

Radford and Winchester (Colonial), returned to America after a couple of seasons abroad and fully justified Manager Williams' judgment in booking them again. Their juggling comedy act is a wonder and is the equal of any other before the public to-day, and the superior of most. The special drop is very effective and the tiny prop battledship is exceptionally so. They juggled with about everything imaginable on Tuesday afternoon from balls to hoops, closing the act with the fork and apple catching trick, as a final laugh winner catching loaves of bread, fruits and cabbages. The tramp comedy element is exceedingly funny, although most of his business has been done by others, notably much of it by James Harrigan, who was forced to follow the act with but one number in between, an instance of very bad booking.

James Harrigan (Colonial), in spite of the fact that he had to follow such an act as Radford and Winchester, as stated above, secured another of his big hits and his monologue, with many new "gags" went quite as big as ever. His juggling necessarily suffered when coming after the other act, however, and it is a pity that one of the acts could not have been switched. The "gags" on preceding acts were most timely and funny.

James A. Smith and company (Fourteenth Street) were seen in Junie McCree's old-time success, The Man from Denver, and the comedy went with a scream and a roar. Mr. Smith's impersonation of the familiar type of the "dope fiend" is along the lines laid down by Mr. McCree, and reminds one strongly of that comedian. It is not, however, as unctuous or as easy a performance as the latter used to give. The other roles were handled by Grace McMaster, Richmond Hutchins, and Pearl E. Abbott.

Conway and Barnes (Fourteenth Street) were seen in their old comedy skit, The Stockbrokers, and the act was quite as amusing to the Fourteenth-streeters as to others who have laughed at it in the past. But why, oh! why wear an opera hat with a business suit, wing collar and four-in-hand tie? Why not try a silk hat, even to please the downtowners?

Harry B. Lester (Alhambra) opened his season with a splendid hit to his credit, and if he keeps up his present pace will ultimately land solidly among the top notchers. His songs, especially the one in recitative, are original and good applause winners, while his monologue work, although unpleasantly blue in spots, pleased as well. His imitations are handled differently this season, being enacted as part of a song telling how easy it is to win applause through their effective agency, but they are still "impositions," and he should strike out on his own personality and let others imitate him (if imitators we must have). His success was pronounced, and he proved as big a favorite as any other act on the bill.

Eva Taylor returned to the Alhambra with a fair supporting company in the well-known one-act farce, Chums. The act scored the big laughing success in which it is entitled, but the man playing Jack Randle could be improved. He was programmed as Lawrence Grattan, but we doubt the personality. Miss Taylor played as effectively as formerly.

George Felix and Lydia Barry (Alhambra), assisted by Emily and Clara Berry, were most welcome. The act seemingly went better than ever before, although there is little change in evidence. Mr. Felix is unequaled in his original style of pantomimic comedy, and Miss Barry—well, she comes as near being Fay Templeton's successor as any woman on the stage to-day. Should she ever be given the right sort of Broadway opportunity her success would be instantaneous and worth watching.

Herbert Lloyd, assisted by his company of girls and men, again was the big laughing hit of the American Music Hall bill. His diamond dirt and costume, with the scanty and varied forms of "underdress," together with his absurd props and business, make his act one scream from start to finish. The "Seeing New York" is deserving of a place in the archives of memory.

Henry Lee (American Music Hall) gave his usual repertoire of impersonations of great men, past and present, including Robert Fulton, Mark Twain, E. H. Harriman, Hon. Joseph Cannon, Oscar Hammerstein, Lieutenant General U. S. Grant, General Robert E. Lee and Theodore Roosevelt. The Harriman impersonation was excellent and the monologue going with it was exceedingly funny. If we could only be allowed to forget that it is Henry Lee, with capital letters and electric display signs! And if he would only invent, conceive, think out or make up a new introduction! But then he is Henry Lee!

PENCILED PATTER.

Always make a noise like prosperity!

Max Witt has put over another one: An act called The Merry Wives of Windsor. It was very successful last week at Henderson's, Coney Island.

The day after the newspapers announced the fact that Dr. Cook discovered the North Pole, Joe Woods sent a man down there to see if there were any houses to book. Make believe the Doctor won't receive vaudeville offers when he returns. Oh, no!

The former Eddie Leonard show will be known hereafter as the George Thatcher Minstrels. Leonard goes back to vaudeville, opening at the Grand Opera House, Pittsburgh, this week.

Frank Wilson with his pianologue act will soon be seen around New York. He has been playing for the past season in the West.

Well, bring on your North Pole songs!

It's never too late to book next week.

They say Bostock, the animal man, who owns "Consul," the money getting monk, has another one up his sleeve called "Lady Betty," who does a female version of "Consul's" act.

It now costs $50 a year to be a vaudeville agent in Philadelphia. They must make money over there.

Nat I. Ayer, of Brown and Ayer, dropped into town Friday. Every time he visits New York it costs some music publisher money. He gives them songs for it.

Those Western vaudeville circuits that are fighting each other ought to be reminded of what Sherman said about war.

The Pat Rooney company is putting out a new act featuring Joe Kane, who was formerly with the Rogers Brothers.

There is a fellow going around to the small time agencies wearing a frock coat and a high silk hat. They all think it's an undertaker coming in, but he turns out to be a hypnotist. That's a good idea, though, to go around looking for a date all ready to go on.

Mamie and Fleming whose single act is well known in vaudeville, will return to the two-a-day in the course of the next few weeks.

Charles McDonald and Crawford and Montrose have been booked for twenty weeks over the United time by William S. Hennessy. They open at Boston this week. Leo Donnelly has also been routed by the same agent.

O'Delia Diss De Bar is in vaudeville, booked by Eddie Keller. Many who only know her by the newspaper stories printed about her will be surprised to see how bright she really is. At any rate, vaudeville has seen worse attractions.

Mabel Hite and Mike Donlin will break in their new act at Poli's, Hartford, on Sept. 13.

Any manager can tear your act apart, but few of them can build it up.

Roosevelt will be back from Africa soon, and who knows but what some vaudeville manager may secure him to do a monologue or a sharpshooting act.

THOMAS J. GRAY.

VAUDEVILLE.

THE VERY MUCH DIFFERENT GIRLS

KATHERINE **NELSON** AND **OTTO** ELIZABETH

CLEVER COMEDIENNE and PLEASING PIANIST

PLAYING UNITED TIME. ED. S. KELLER, Agent

VAUDEVILLE.

VALERIE BERGERE

And Her Company

Repertoire of Playettes Play "United" Time

HELLO! SAY!! LISTEN!!

CHARLOTTE TOWNSEND

The ORIGINAL Hotel Switchboard Girl

UNITED TIME ALBERT SUTHERLAND, Mgr.

W. H. Murphy and Blanche Nichols

Presenting their Third Sensational Success.

THE SCHOOL OF ACTING

Booked Solid Two Years Ahead—United Time.

TEXAS GUINAN

"THE LONE STAR"

Big Hit M. S. Bentham, Agent.

A Copy of None, Copied by Many

BERT LESLIE

"KING of SLANG"

P. S.—Willing to flirt with any good comedy part.

Annoying in Vaudeville at Present

ALFRED LATELL

America's Representative Animal Impersonator—*Vide Press, London and New York.*

WITH EDDIE FOY

MANAGEMENT SAM S. and LEE SHUBERT.

"PAULINE"

The Eminent French Hypnotist.

Playing Morris Circuit. Fulton St., Brooklyn. Sept. 4-18.

PAUL NICHOLSON AND MISS NORTON

IN ELLA'S ALLRIGHT

BOOKED SOLID 1909-10 WILLIAM MORRIS

PROCTOR SECURES NEW HOUSES.

Proctor and Sanderson have secured the Majestic and Plainfield Opera House, at Perth Amboy and Plainfield, N. J., which have been leased from Counihan and Shannon for a period of five years. The houses will be closed in a week or so for overhauling and they will repair them at a cost of about $20,000.

The houses will be run on the vaudeville plan, booking through the U. B. O., with moving pictures and illustrated songs and about five acts of vaudeville. The Plainfield house will be named Proctor's Theatre. Five and ten cents will be the admission.

Mr. Sanderson will manage the Perth Amboy house, having formerly managed the Proctor and Sanderson theatre at Plainfield. There will be a new force at the house, but L. A. Texier, who was treasurer of the Majestic under Counihan and Shannon, will also be treasurer for the new management. There will be ten more attractions before vaudeville will take place, among which are Mary Jane's Pa, the Three Twins, and The Honeymooners.

Counihan and Shannon will probably open a new house at Staten Island, N. Y.

NEW VAUDEVILLE THEATRES.

The Chutes Realty Company, of San Francisco, is negotiating to build a new vaudeville theatre at Eddy and Fillmore streets, to cost $250,000.

A new theatre is planned to be erected at Sharon, Pa., by I. Herman and F. Dale. This house will be built on the corner of Porter and State streets and will take in the Theatorium and storeroom building. Work will be started Sept. 1 and will be finished in two months.

FRED J. BEAMAN

"The Real Writer"

of vaudeville sketches. Author of "Suppressing the Press," Mr. and Mrs. Gene Hughes' $1,000 prize sketch. Lewis McCord's "Welly Jones' Scoop." Devlin & Elwood's "The Girl from Yonkers." Hallen & Fuller's "A Lesson at 11 P. M." and more than fifty other SUCCESSES. Address 209 Second St., Jackson, Mich. (until December).

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IN ONE YELL

Address PAT CASEY

Charles Horwitz

The Author with the Genuine Hits in Vaudeville. His record speaks for itself. Over 150 successes now playing. Order that Sketch, Playlet Song, Patter or Musical Comedy from CHARLES HORWITZ, 1402 Broadway, room 315, Knickerbocker Theatre Building, New York.

VAUDEVILLE.

Potter-Hartwell Troupe

ORIGINAL MAN WITH TWO HEADS

Booked Solid, Orpheum Circuit. Joseph Shea, Agent.

VAUDEVILLE.

JAMES HARRIGAN

The Juggler Monologist

ABOUT TO WORK

DAVID LIVINGSTON & CO.

Presenting the Comedy-Drama Playlet

"THE CATTLE THIEF"

Staged by Lee Kohlmar Mail, care MIRROR.

JULIAN ELTINGE

Playing Morris Circuit.

ELIZABETH M. MURRAY

IN VAUDEVILLE

BOOKED SOLID UNTIL SEPTEMBER, 1909

BAILEY AND AUSTIN

Starring this Season,

TOP O' THE WORLD

GLENDOWER AND MANION

MONDA RAYMOND

In "A CHRISTMAS ON THE COMSTOCK," by Harry D. Cottrell

The scenery used in this massive and beautiful Broadway production was designed and painted by Valentine, New York. Booked Solid.

Good-Bye, Boys—Going Away for 40 Weeks!

HARLAN KNIGHT in

"THE CHALK LINE"

Polis, Scranton, Pa., Sept. 6th.

Author, UNA CLAYTON. Management, S. A. PECK. Our Agent, E. S. KELLER

(Member V. C. C.)

Will M. Cressy and Blanche Dayne

AT HOME, LAKE SUNAPEE, N. H.

KATHRYN MILEY

U. S. A. COMEDIENNE

In Vaudeville Address United Booking Offices.

THOS. J. RYAN---RICHFIELD CO.

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VAUD-VILLA, SAYVILLE, L. I., N. Y.

Member V. C. C.

DAZIE

Presenting Pantomime in Vaudeville.

VAUDEVILLE SONG FEATURES

MUSICAL OFFERINGS HEARD IN THE VARIETY HOUSES IN TOWN LAST WEEK.

Popular and Classical Airs Rendered in the Large and Small Houses, with Comments Thereon—What Some of the Illustrated Song Singers Are Offering.

Iola Pomeroy, assisted by Syd. Franklyn at the piano (Fourteenth Street), were enjoyed by the patrons of that not over fastidious playhouse. Miss Pomeroy does a "kid" singing act that is entertaining though not particularly remarkable in any way. She rather rasps at times and her voice is decidedly strained and hardened. The first number was an impersonation of a youngster in overalls and wide brimmed straw hat, with long yellow curls. "Booby" was the song rendered, a number that pleased fairly well. During changes of costume Mr. Franklyn played the piano, his selections running the gamut of popular and classical airs, with a goodly run of fast rag time. He was applauded generously at the close of each turn. Miss Pomeroy's second song was "I Could Learn to Love You if You'd Only Let Me Try," the costume being a blue affair, knee length loose trousers, leg fleshings of pink with blue socks and white low shoes. A Fauntleroy sash girdled the waist and hips, ending in a big bow, while a white lace collar encircled the neck in semidecollette cut. The waist was a blouse jacket. The use of the spot upon people in the audience caused much amusement. The last song had to do with a child's wails over being spanked by its parent. The costume was a simple baby girl dress of white.

Will Robbins (Fourteenth Street) rendered a Charles K. Harris song, "Love Me Then I'LL Love You," with slides by Levi and company. The number pleased, although it is a rather ordinary song both in theme, verse and tune. The slides were not unusual, though appropriate enough. Mr. Robbins is taking the place of Jack Driscoll, who is away on a vacation.

Pat Rooney and Marion Bent, playing in third position at the Fifth Avenue, were one of the big hits of last week's bill. Each received a warm welcome upon their first entrances and throughout the act applause was frequent. The songs included "I Love to Sit and Look at You," and "I Love a Lassie," which was used as a dance accompaniment. A burlesque imitation of Geiger and Walters' instrumental imitations was quite funny.

Marie Dressler (Fifth Avenue) caused no end of mirth at that house where she repeated her present vaudeville offering without material change since it was last reviewed in THE MIRROR.

Louise Dresser headlined the Alhambra bill last week and proved to be a favorite well worth her position on the bill. Her songs, much the same as at the Fifth Avenue recently, included "Lady Love," "Queenie," "Something That the Cat Brought In," and "My Gal Sal," and were rendered in the winsome, original style that has made her famous in both musical comedy and vaudeville.

Sue Smith reappeared at the Alhambra with much the same repertoire of songs that characterised her last season's success. In order, they are as follows: "I Want a Home," "Sunny Italy," "In Germany," and "Miss Liberty." Her costuming was tasteful and appropriate and her voice in unusually good form.

Geiger and Walters (Fifth Avenue) were heard to pleasing advantage in their musical oddity, In the Streets of Italy. The songs included "Nearer, My God, to Thee," an imitation of a church organ on the violin, "Sunburnt Salome" in Italian dialect, and an unfamiliar song. The other imitations of various instruments also won favor.

Warren and Blanchard in second place on the Colonial's bill were a big hit, on Tuesday afternoon being forced to "bob" out many times. The blackface character of Mr. Warren is always screamingly funny and the Tuesday matinee audience laughed until there was no laughter left. His "coon wench" is a tremendous hit, and it went as big as ever. The songs were "Honey, Won't You Let Me Be Your Turtle Dove?" "Let Us Be Sweethearts Again," "My Southern Rose," "I'm Longing for Some One to Love Me," "Love Me, Honey and the World Is Mine," "I Just Can't Make My Eyes Behave," "Just One Sweet Girl" and "He's a Cousin of Mine," the latter being rendered in German for an encore.

Nora Bayes and Jack Norworth (Colonial) repeated their hit at the other houses and their songs and jests were as hugely enjoyed as since their first joint performance. Miss Bayes exhibited another gown creation, this latest being quite the most daring she has yet worn. It was a most clinging pink satin princess affair, cut decollette, with a half guimpe of white and black lace running on an angle from her left shoulder. A "streak" of black beading ran from under the right arm pit straight down the side to her hip, where it ended in a big round "spot." Streamers with tasseled ends were attacked to her right shoulder. The sleeves were of shoulder length, a black border facing each. A large black picture hat completed the attire.

Brown and Shafter (Keith and Proctor's 125th Street) were enjoyable in song and dance, their selections including "I Am the Henroost Inspector Man," "Oh Miss Lisa Jane" and "Any Old Place in Yankee Land."

Burnham and Greenwood (Keith and Proctor's 125th Street) gave a piano and singing act that scored an emphatic hit. They rendered "The Scare Crow," "Because I'm Not That Kind of a Girl," "This Place Ain't No Place for an Innocent Child" and "Baldy, Baldy, Baldy," using a spot on persons in the audience with the last named.

Potter and Dunn (Keith and Proctor's 125th Street) were thoroughly enjoyable in their musical and impersonation offering, the latter, however, bordering somewhat upon "impositions." The songs were "I'm the Kid That Opens Up and Closes Broadway," "Please Don't Take Me Home," "Dorando," "Wop," "Oh Joy, Ship Ahoy" and "I'm Going Away."

Donna Marra and company played the Keith and Proctor's 125th Street house last week and their act was as enjoyable as when seen at the West End the week previous.

Herbert Cyril (American Music Hall) returned to town after considerable absence and warbled several quite English songs. In fact, they were a bit too English, although cleverly written and fairly good in theme. But, nevertheless, the audience (on Thursday afternoon) failed to respond with any great show of enthusiasm. Mr. Cyril is really a very clever sort of entertainer, with a personality that should place him in the front ranks of vaudeville artists. But at present his material is not exactly of the sort that will place him at the coveted goal. He was also hampered by being placed in second position on the bill. His songs were: "Hello, Hello, Hello, It's a Different Girl Again" "That's the Worst of Being so Beastly Well Connected," "Say No More About It," and "When There Isn't a Girl About You Do Feel Lonely." If Mr. Cyril had a good, snappy monologue coming in between songs he would undoubtedly be a much bigger hit.

The Romany Opera company again scored a phenomenal hit with their selections from grand operas, which included the prologue from Pagliacci, quartette from Rigoletto, drinking song, "O Mari, O Mari," prayer from La Forza del Destino, Polonaise from Mignon," song from Martha, "Funicull, Funicula," and a selection from Titania. It is to be regretted that the names of the soloists were not given upon the programme.

Midgley and Carlisle were as delightfully amusing as ever when seen at the American Music Hall last week, and their act, though along the same lines necessarily as hitherto, had much that was new and refreshing. "When in Love" and "That's What the Little Boy Got" (?) were the only songs used, both winning applause.

Willa Holt Wakefield returned to town again last week, appearing at the American Music Hall to the exceptional delight of the patrons of that house. Her pianologue was never more enjoyable than on Thursday afternoon, and each one of her songs were applauded most generously at the close the artist being obliged to respond to an encore and many bows. The selections were: "She Didn't Mind," "The Tourist and the Maid," "Stay in Your Own Backyard," "Marjorie Daw" (?), "What a Spectacle," "He's My Pal," and "Dearie." Miss Wakefield wore a most fetching light summery gown that looked cool and refreshing, the pink ribbon trimmings offsetting the whiteness of the dress most becomingly. Her little "poke" bonnet and streamers was quite as effective as the many other beautiful styles of headgear which Miss Wakefield is noted for wearing.

WANT DR. COOK FOR VAUDEVILLE.

Vaudeville managers are "hot foot" after Dr. Cook, the announced discoverer of the North Pole. Martin Beck is reported to have hastened his European agent, Passport, to Copenhagen to secure the explorer for the Orpheum Circuit. Percy G. Williams, not to be outdone by Mr. Beck, has cabled Lorenzen, manager of the Scala Theatre, Copenhagen, to secure Dr. Cook at $4000 a week, the highest salary yet paid any vaudeville artist. The outcome will be looked upon with interest, as the lecture platform will also want the American discoverer, and would not him in the end more than the vaudeville stage could. Henry M. Stanley netted considerable over $100,000 through his lectures under Major Pond's direction on one tour.

Among Agents and Producers

Usher and Whitecliff tried out a new act at the Paterson (N. J.) Opera House last week. Sig. Wachter, of the Nybo agency, is directing the act, which is reported to have scored a hit.

The Symphony Trio, a new high class musical act booked by Sig. Wachter, of the Nybo agency, tried out at the Fifth Avenue on Sunday night. The act will be reviewed in next week's MIRROR. It consists of a pianist, cellist and donna singer.

Vilmos Wertony, a piano virtuso, made his American debut at Shea's Buffalo last week, creating a favorable impression.

Fiske O'Hara will appear in vaudeville in a new act, it is announced, over Morris time prior to his astrring tour the coming Winter.

Madame Dis DeBar, the "occult" one, has been engaged by William Hammerstein to present an act of mystery at the Victoria Theatre. She opened yesterday, Monday, Sept. 6. The salary is announced by Mr. Hammerstein to be $2000 a week. The throne room in the home of the "priestess" has been reproduced for stage purposes, it is said, and the act is reported to be a large one.

John Ford's new act will be entitled Zoo Land. It is by Sam Ehrlich and will be given an elaborate setting and a capable company has been engaged.

Loie Fuller arrived in New York last Wednesday on the S. S. "Teutonic," accompanied by Karlene Carmen, her latest protege, and five other youthful dancers. Miss Fuller opens her season at Montreal this week, presenting a large dancing pantomimic production, assisted by fifty girls.

William Morris has booked a new act in which Daly and O'Brien are appearing. Their offering is called The Jungle Shop. They opened at the Dominion Theatre, Winnipeg, Man., last week.

Geissler and Hirschorn's Alpine Troubadours is the name of the new act these clever people will present over Eastern United time, beginning the latter part of September. They have been playing at Pabst Park, Milwaukee, for the past fourteen weeks, and will remain there until Sept. 19, when they will open in their new act.

Billy Munn announces a new act entitled The Village Fiddler, which he will shortly present in vaudeville.

Maud Clement and Bernice Layton are preparing a new singing act, which they will shortly appear in.

The Rixfords is the name of a new acrobatic combination. John L. Rixford, formerly of the Marvelous Rixfords, has formed a partnership with Burt Ortman and Louis Glinseretti, and they will hereafter be billed under the above name.

Gordon and Solmon have booked Sophie Tucker over the best of the Morris time for twenty weeks. She played the American Music Hall, New York, last week, and scored heavily.

Irene Franklin has been booked with Bert Green over Morris time by Louie Wesley. She arrived in New York on last Saturday, Sept. 4, and will open at the Plaza Music Hall on Oct. 4.

Cliff Gordon will open his regular season at the American Music Hall, New Orleans, on Sept. 12, with a season of twenty weeks of Morris time to follow. Gordon and Solmon are his agents. He will later appear in a new musical comedy, in which he is to be starred. The title has not yet been announced.

Reich and Plunkett are preparing a special scenical comedy production, in which Johnny Ford, the well-known dancer, is to be starred. Four people will appear in the act.

Joe Myers, formerly with the Atlas Booking Company, has opened offices on the third floor of the Knickerbocker Building, where he is booking acts as an individual agent.

William H. Conley tried out a new vaudeville act at the Royal Theatre, Brooklyn (formerly Watson's Comedy Corner), last Tuesday and Wednesday. The act played the New Rochelle (N. Y.) theatre the rest of the week.

Lottie Williams has engaged J. Morris Foster, Malvina Arment, and James Cruge to support her in her new sketch, which is being written for her by Edmund Day.

Claud and Fannie Weber opened their regular season at Chase's Theatre, Washington, D. C., on Sept. 6. They have been booked for forty weeks on U. B. O. time by Albert Sutherland.

Francis Elliott tried out a new single act at the Novelty Theatre, Brooklyn, last week, and is reported as having scored an emphatic hit.

Charles Turner, many years with Dumont's Minstrels, now in vaudeville doing a blackface monologue, will shortly be seen in whiteface, appearing in an entirely new act, entitled Vaudeville and Moving Pictures.

Jesse Lasky's At the Waldorf is playing Keith's Philadelphia this week.

James E. Sullivan, comedian, last season with Fritzi Scheff, will, together with Ella Snyder, produce a satrical oddity written for them by James Horan, entitled In Your Hat. The act will be under the direction of Joe Page Smith and Reed Albee. Sullivan and Snyder will be supported by Vina Snyder and one other.

Frank Bohm, formerly with Sullivan and Considine, has allied himself with William P. Nolan, and the new firm is forming a circuit of fifteen houses in New Jersey. They are booking such acts as Joe Welch, Harry Jolson, and others at the Court Theatre, Brooklyn, for Sunday night concerts, and have two other nearby houses to be added shortly, together with houses in other cities.

Ross and Green opened their regular season in their recently produced sketch, The Hebrew and the Jockey, at Rye Beach, N. Y., Aug. 30.

Jesse Shirley, the well-known repertoire star, opened on the Orpheum time at Butte, Mont., Aug. 22, presenting a new sketch called The First Woman Governor. She is supported by Frank MacQuarrie, Dan Edson, and Less C. Greer.

Musical Walker is offering a new act on the W. V. A. time, opening at Denver on Aug. 28.

Getting the Money is the title of a new sketch recently written by Fred J. Beaman, the well-known sketch writer, and which will shortly be produced in vaudeville.

The Three Due Sisters, who recently swam across the Narrows of New York Bay, are being featured on the American Music Hall bill this week with the Divine Myrma in her swimming and diving act, which created such a sensation at Trouville, France, last Summer.

Marion Day, daughter of George Day, is with Harrison Armstrong's latest comedy sketch, The Fire Commissioner, this season. The new act was produced at Proctor's Theatre, Newark, N. J., the week of Aug. 23.

Nellie McCoy, of the McCoy Sisters that were, was scheduled to open at Proctor's, Newark, yesterday, Sept. 6, in a new singing act.

It is announced that the Pat Rooney Agency is shortly to be dissolved and that Mr. Rooney will retain the properties of the company.

Ruth Richmond is putting Harry Tighe out in a new act. He opened at the Trent Theatre, Trenton, N. J., yesterday, Sept. 6. Miss Richmond is also booking Minnie Dupree, Harry Cordova and several others.

HENRY M. HENDERSON DIES.

Henry M. Henderson, the founder and owner of Henderson's Music Hall, Coney Island, N. Y., died last Sunday afternoon, Aug. 29, of a complication of diseases which had troubled him for the past four years. His son, Frederick B. Henderson, who has been the active manager of the Music Hall for the past few seasons, made a desperate attempt to reach his father's bedside before his death, arriving at the home of his parent, near Pasadena, Cal., just a few hours too late. Mr. Henderson, Sr., had lived in California on his beautiful fruit farm for the past few seasons, where he had hoped to regain his health. He was sixty-five years of age and is survived by one son and two married daughters.

About thirty years ago Mr. Henderson began his amusement business career in Coney Island, taking up some property along the beach and converting a few old shanties into an eating place. He gradually enlarged these and put in a minstrel show, which soon changed into a variety theatre. Still later this developed into a higher class form of amusement and he built his first hall upon the present site of the Henderson Music Hall. This property was destroyed by fire once, was then rebuilt and in the last Coney Island conflagration it was one of the few places to withstand the flames. The present property occupied by the Music Hall is exceedingly valuable and faces on the Bowery, Henderson's Walk and Surf Avenue. It is two years since Henry M. Henderson has taken any active interest in the business. On Sunday and Monday nights, for the first times in years during the Summer season, the place was closed in memory of the deceased.

AMERICAN'S REGULAR SEASON OPENS.

The regular vaudeville season at the American Music Hall began yesterday, Monday, Sept. 6, with a large bill, including fourteen acts. The Only Law, which has been alternating with the Morris vaudeville between the Roof Garden and the Music Hall, will be a feature on the roof for an indednite period. Each week of the season at this house will be marked by the appearance of some noted "star" or headliner, either American or from abroad. Among these are announced Cecilia Loftus, Harry Lauder, George Lashwood, B. A. Roberts and others.

BROOKLYN CASINO OPENED YESTERDAY.

The new Casino Theatre, Brooklyn, located at Flatbush Avenue and State Street, opened its doors for the first time yesterday Monday, Sept. 6, with the Winz, Woman and Song Burlesque company. The Casino is one of the handsomest of the new theatres and its exterior is of the French Renaissance type of architecture. The interior is exceedingly handsome and is of the latest type of architectural construction. Charles Daniels is the local manager. The house is on the Empire Circuit.

VAUDEVILLE THEATRE OPERATIONS.

The Orpheum Theatre, Boston, will be called the American Music Hall after Sept. 13, in accord with the policy of William Morris, Inc., lessees and managers of the house.

The Criterion Theatre, Chicago, is now a vaudeville house, having changed its policy since yesterday, Sept. 6. It is booked by the Western Vaudeville Association.

The Valencia Theatre, San Francisco, will not be given over to William Morris, Western, Inc., until Nov. 1, the Shuberts holding the house until that date. Several Shubert attractions will be presented in the house during the interim, when it will then be given over to the independent vaudeville managrs. It is also reported that Walter Hoff Seely is endeavoring to secure the Princess Theatre, in 'Frisco, for the new Western combine. This will give them the two theatres in that city which they announced they anticipated having.

The American Music Hall, Memphis, Tenn., will open for the season next week, Sept. 13, with Morris vaudeville.

The Plaza Music Hall, New York, will open its season on Sept. 13, with a big vaudeville bill.

The new vaudeville theatre which J. D. Woodard is erecting in Warren, Pa., is nearing completion, and will be opened within a few weeks. The bookings will be through Gus Sun and the new house will be one of the handsomest on his circuit. A high class line of amusement is promised.

The new Majestic at La Crosse, Wis., is fast approaching completion. It is hoped that the house may be opened Nov. 1. When finished it will be the finest and best equipped vaudeville house in the State outside of Milwaukee.

The New Majestic Theatre, Seattle, Wash., opened its doors last week to capacity business. The house is one of the handsomest in the Northwest and cost nearly $250,000. It is located at Second avenue and Spring street, and the ground has been leased for fifteen years. The house is built of solid concrete and steel, and a special aerating system has been installed whereby the air is taken out of the auditorium and replaced every four minutes. It is on the Sullivan-Considine Circuit and will play at popular prices.

Walter Hoff Seely, director of the William Morris, Western, Inc., announces that he has selected the ground upon which the new Morris theatre in Los Angeles, Cal., will be built. Work will be begun in about a month's time.

TO BE THATCHER'S MINSTRELS.

Reich and Plunkett announce that since Eddie Leonard quit the Eddie Leonard Minstrel Show, of which they were the managers and owners, they have decided not to allow him to return again and will let him go his own way, vaudevillewards or elsewhere. They state that he caused them so much trouble during the brief spell of his tour under their direction that they have no desire to employ him again. The company played in Philadelphia last week and opened Monday under somewhat difficult circumstances. George Thatcher, the old-time favorite minstrel star, took Leonard's place, and since then business has picked up. The company will hereafter be known as George Thatcher's Minstrels and will be booked over Stair and Havlin time under the latter's name.

COURT'S SUNDAY BILL.

The Court Theatre, Brooklyn, had the following bill last Sunday night, Oct. 7: Joe Welch, Harry Jolson, Royal Musical Five, Mr. and Mrs. William Robyn, Moran and Moran, Lewis and Young, Wilmer Wood, and six thousand feet of moving picture films. M. T. Middleton has been playing to big business during the week with melodrama, and the Sunday night's vaudeville has become most popular.

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL.—Gardner and Bond, Herbert Cyril, Georgia Campers, Herbert Lloyd, Sophie Tucker (New Acts), Romany Opera company, Sager Midgley and Gertie Carlisle, Henry Lee, Willa Holt Wakefield, Henry and Alice Taylor.

PLAZA MUSIC HALL.—Dark.

VICTORIA AND ROOF.—Gertrude Hoffmann, Charmion, Eight Palace Girls, Ben Welch, Exposition Four, Frank Morrell, Kronserman Brothers, Seebach, McLaughlin Brothers.

KEITH AND PROCTOR'S FIFTH AVENUE.—Marie Dressler, Pat Rooney and Marion Bent, Geiger and Walters, Temple Quartette (New Acts), Work and Ower, Myers and Ross, Rayno's Bull Terriers, Laura Burt and Henry Stanford.

ALHAMBRA.—Louise Dresser, George Felix, Lydia Barry and company, Imro Fox, Marcart and Bradford, Harry B. Lester, Will Rogers, Sue Smith, the Daleys, Eva Taylor and company.

COLONIAL (opening week).—Nora Bayes and Jack Norworth, James Harrigan, Frank Nelson and company, Howard and North, Warren and Blanchard, Radford and Winchester, Vallecita's Leopards, Bert and Lottie Walton, Sicilian Singers (New Acts).

HENDERSON'S MUSIC HALL (Coney Island).—Mrs. Jules Levy and Family, Three Hankos, Sterling and Chapman, Six Satsudas, Harrison and Moore, Amsterdam Quartette, Zello Troupe, Merry Wives of Windsor, Bouton and Filson, Gus Edwards' Messenger Boys, O'Malley and Golden.

ORPHEUM.—Minnie Dupree, Wilfred Clarke, Peter, the McNaughtons, Leona Thurber and Harry Madison, Trovato, Farrell-Taylor Trio, Netta Vesta, Lavine, Cimeron Trio.

BRIGHTON BEACH MUSIC HALL.—Grace Gardner and Louise Simon, Ida Fuller, Bessie Wynn, Simple Simon Simple, Keefe and Pearl, Fred Watson, Ryan and White, Hickman Brothers.

NEW BRIGHTON THEATRE.—Mabel Hite and Mike Donlin, Motoring, Six English Rockers, Neapolitan Trio, Cook and Stevens, Elcuta, Godlewsky Troupe, Cowboy Williams, Tops, Tops, and Topsy.

FOURTEENTH STREET.—Hoey and Walters, Iola Pomeroy and Syd Franklin, James A. Smith and co., Conway and Barnes, the Great Calderas, Will Robbins.

HURRA'S MUSEUM THEATRE.—Nick Murphy and company, Musical Shermans, Lawrence Wright, Phil Brown, Lillian De Vere, Kearney and Wood, and Tommy Burnette.

ATLANTIC GARDEN.—Gregoirs and Elmina, Harrigan and Giles, Williams and White, Basalari, and Musical Buskirk company.

DAWEY.—Vaudeville and Pictures.

GOTHAM.—Vaudeville and Pictures.

STAR.—Vaudeville and Pictures.

FAMILY.—Vaudeville and Pictures.

KEITH AND PROCTOR'S 125TH STREET.—First half: Brown and Shafter, Burnham and Greenwood, Thomas Potter Dunn, and Donna Marra and company. Second half: Cecil Kahlhaas and company, the Estherbrooks, Rich and Rich, the Two Hardts.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Billy—Maj., Toronto, Can.
Adelman, Joseph—Shumann, Frankfort, Ger., 1-30.
Ahearn Troupe—Coliseum, London, Eng.—indefinite.
American Dancers, Six—Orph., Los Angeles, Cal.
Amiotts, Three—Cummings, Fitchburg, Mass.
Anderson and Evans—Airdome, Jacksonville, Fla.
Arlington Four—Orph., 'Frisco, 6-18.
Avelon Musical—Orph., Los Angeles, Cal.
Banks-Brazzolo Duo—Orph., Sioux City, Ia.
Bangon, Alfred—New Castle, Pa.
Barclay and Morris—Bijou, Hancock, Mich.
Barnes and Edwina—Star, Anderson Ind.
Barnes, MacM., and Louise Reming—Maj., Denver, Colo.
Barclay and Morris—Bijou, Hancock, Mich.
Barrett, Frank—Abrams, Canton, O.
Barry, Edwina, and William Richards—Orph., Sioux City, Ia., Orph., Minneapolis, Minn., 13-18.
Basque Quartette—Bennett's, Montreal, Can.
Bateman, Tom—National, 'Frisco.
Bathing Girls—Orph., Oakland, Cal.
Baxter, Sidney—Bennett's, Hamilton, Can.
Bell, Chas. B.—Crystal, St. Joseph, Mo.
Beresford, Helen—Washington, Spokane, Wash., Star, Seattle, 13-18.
BERGERE, VALERIE—Orph., Butte, Mont., Orph., Spokane, Wash., 13-18.
Berliner, Vera—Mary Anderson, Louisville, Ky.
Berrian, Steve—Airdome, Charleston, S. C.
Big City Quartette—Orph., Seattle, Wash.
Bingham, Russell—Lyric, Connellsville, Pa.
Birch, John—Orph., Memphis, Tenn., Orph., New Orleans, La., 13-18.
Black, Violet—Keith's, Boston, Keith's, Lawrence, 13-18.
Blamphin and Hehr—Lyceum, Sydney, N. S.
Bootblack Quartette—Orph., Minneapolis, Minn.
Bowers, Walter and Crooker—Keith's, Phila., Temple, Detroit, Mich., 13-18.
Brewer and Hinkle—Orph., New Orleans, La.
Brasis, Selma—Orph., Denver, Colo.
Brady and Mahoney—Allentown, Pa., 6-8, Easton 9-11.
Bredaw, J. F.—Orph., St. Paul, Minn.
Brooks, Walter Juleas—Airdome, Lawrence, Kan.
Burke and Farlow—Bijou, Eveleth, Minn.
Burke and Urline—Congress, Portland, Me.
Burns and Fulton—Keith's, Phila.
Burns and Robbins—Hillside Park, Newark, N. J.
Bush and Peyser—Brighton, Brighton Beach, N. Y., Poli's, Scranton, Pa.
Cameron, Tudor, and Bonnie Gaylord—Fulton, Bklyn.
Camille Trio—Orph., St. Paul, Minn.
CAMPBELL, EMERIN, AND AUBREY YATES—Poli's, Bridgeport, Conn., Poli's, New Haven, 13-18.
Carey, Joseph—Bijou, Woonsocket, R. I.
Carletta—Grand, Indianapolis, Ind.
Carlin and Clark—Orph., Butte, Mont.
Carrollton and Van—Lyric, Houston, Tex.
Chantl—Pavilion, Glasgow, Scot., 20-25, Empire, Edinburgh, 27-Oct. 2.
Charbino, Chas.—Orph., St. Paul, Minn.
Chase and Carma—Vaudette, Boone, Ia.
Chinko—Circus Carre, Amsterdam, Holland, 1-15, Saalbau, Braunswelg, Ger., 16-30.
Christmas at Biggins—Maj., Chgo.
Clarke, Wilfred—Orph., Bklyn.
Clayton, Una—Temple, Detroit, Mich., Maj., Chgo., 13-18.
Clemenso Bros.—Jefferson, Memphis, Tenn.
Cline, Maggie—Grand, Pittsburgh.
Clipper Comedy Four—Empire, Washington, D. C.
Clipper Comedy Quartette—Maj., Kalamazoo, Mich.
Colby and May—Washington, Spokane, Wash.
Coleman, Billy—Keith's, Bangor, Me., Keith's, Lewiston, 13-18.
Collins and Brown—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 6-13.
Consul—America, N. Y. C.—indefinite.
Cooper, John W.—Olympia, Lynn, Mass.
Crouch and Welch—Orph., 'Frisco.
Crowley and Dell—Auditorium, Lynn, Mass.
Cumings, Grace—Family, Moline, Ill.
Cunningham and Marion—Orph., 'Frisco, Orph., Oakland, 13-18.
Cuttys, Musical—Wintergarten, Berlin, Aug. 17-Sept. 30.
Cycling Brunettes—Empire, Toledo, O.
Dagwell, Natalie and Annie—Keith's, Columbus, O., Grand, Syracuse, N. Y., 13-18.
Dale and Boyle—Orph., Allentown, Pa., Orph., Reading, 13-18.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 14.
Day, Carita—Queen, San Diego, Cal.
Dazie, Mlle.—Shea's, Buffalo, N. Y., Shea's, Toronto, 13-18.
De Cotret and Rego—Electric, Big Springs, Tex.
De Faye Sisters—Fulton, Bklyn.
De Veau, Hubert—Star, Monessen, Pa.
De Veaux, Wells G.—Pantages, Seattle, Wash.—indefinite.
De Witt, Burns and Torrance—Bennett's, Ottawa, Can., Bennett's, Hamilton, 13-18.
Delmore, Oneida and Mlle. Lunette—Dreamland, Coney Island, N. Y.
Dennos, Four—Empire, Hoboken, N. J.
Delliver and Rogers—Bijou, Huron, S. D.
Donnelly, Leo—Chase's, Washington, D. C.
Dore and Wolford—Fontaine Ferry, Louisville, Ky.
Downey, Leslie T.—Crystal, Oconomowoc, Wis.—indefinite.
Dressler, Marie—Keith's, Phila.
Duncan, A. O.—Orph., Easton, Pa., 6-8, Orph., Allentown, 9-11, Orph., Norfolk, 13-18.
Duncan and Hoffman—Grand, Columbia, S. C.
Dunedin Troupe—Exhibition, Toronto, Can.
Eckel and Dupree—Hathaway's, Brockton, Mass.
Eckert and Berg—Keith's, Cleveland, O.
El Cota—Orph., Allentown, Pa.
Ellis-Nowlan Troupe—Orph., St. Paul, Minn.
Elmore, Gus and Margie—Orph., 'Frisco.
Englebreth, George W.—Coney Island, Cinti.
English Belles—Lyric, Joplin, Mo.
Ernests, Three—Poli's, Bridgeport, Conn.
Erringer, Mabelle E.—Airdome, Chattanooga, Tenn., Grand, Columbia, S. C., 13-18.
Esmeralda Sisters—Casino, Lucerne, Switzerland—indefinite.
Evellen, D.—Orph., St. Paul, Minn.
Fiddler and Shelton—Orph., Lincoln, Neb.
Fields, Will H.—Wonderland, Minneapolis, Minn.
FIELDS, W. C.—Coliseum, London, May 24—indefinite.
Finnets, The—White City, Chgo.
FISHER, MR. AND MRS. PERKINS—Hudson, Union Hill, N. J., 13-18.
Flanagan, Agnes—Family, Kane, Pa., 6-8, Family, St. Marys, 9-11.
Flynn, Earl—Lagoon Park, Cinti., O.
Fostell and Emmett—Lynn, Lynn, Mass.
Foy, Margaret H.—Orph., Pensacola, Fla.
Frederick, Helena—Orph., Sioux City, Ia., 13-18.
Frey Twins—Cook's, Rochester, N. Y.
Frobel and Ruge—Maj., Butte, Mont.
Gabriel, Kid—Keith's, Phila., Cusse's, Washington, D. C., 13-18.
Gallimore, Arthur—Hippodrome, Belfast, Ireland, 13-18, Tivoli, Dublin, 20-25.
Gardner, Eddie—Blaney's, Balto., Md.
Gardner, Georgia—Kenyon, Allegheny, Pa., American, Toledo, O., 13-18.
Gardner and Stoddard—Lincoln Park, Worcester, Mass.
Gardner and Bees—American, N. Y. C.
Gavin and Platt—Grand, Syracuse, N. Y.
Geiger and Walters—Broadway, Camden, N. J.
Georgia Campers—Empire, Hoboken, N. J.
Geralds, Musical—West End, New Orleans, La.
Gillingwater, Claude—Orph., Minneapolis, Minn., 6-18.
Gloss, Augusta—Keith's, Prov., R. I.
Godfrey, Hal—Orph., St. Paul, Minn.
Goforth and Doyle—Orph., Rockford, Ill.
Goldsmith and Hoppe—Orph., New Orleans, La.
Goolmans, Musical—Temple, Ft. Wayne, Ind.
Gordon, Belle—Auditorium, Lynn, Mass.
Gordon and Marx—Grand, Evansville, Ind.
Grimm and Satchell—Maj, Detroit, Mich.
Guertin, Louis—Keith's, Phila.
Hallen and Hayes—Proctor's, Albany, N. Y.
Hampton and Bassett—Airdome, Harrisburg, Ill.
Hanlon and Clifton—Jefferson, Memphis, Tenn.
Harice, Pauline—Wonderland, Boston.
Harmonious Four—Gem, St. Louis.
Harris and Peck—Orph., Lima, O.
Hathaway, Belle—Auditorium, Lynn, Mass.
Hawaiian Trio—Washington, Spokane, Wash.
Hayden, Virginia—Dempsey's, Peoria, Ill.
Hayes and Johnson—Orph., 'Frisco.
Hayman and Franklin—Hippodrome, Belfast, Ireland, 6-11, Empire, Bristol, Eng., 13-18, Palace, Manchester, 20-25, Pavilion, Glasgow, Scot., 27-Oct. 2.
Helena, Edith—Jefferson, Memphis, Tenn.
Heim Children—Chase's, Washington, D. C.
Henry and Young—Shellpot Park, Wilmington, Del.
Hill, Cherry and Hill—Colonial, N. Y. C.
Hillman, George—Orph., Denver, Colo.
Hoffmann, Gertrude—Hammerstein's, N. Y. C.—indefinite.
Hoffmann and La Trista—Trent, Trenton, N. J., Maj., Johnstown, Pa., 13-18.
Howard, Bert—Crystal, Anderson, Ind.
Howard Bros.—Bennett's, Hamilton, Can., Moore's, Rochester, N. Y., 13-18.
Howard and Howard—Orph., Butte, Mont., 13-18.
Hughes Musical Trio—Orph., Spokane, Wash., Orph., Seattle, 13-18.
Hulbert, Laura—American, Cinti., O.
Humes, Frank—Electric Park, Balto., Md.
Hyams and McIntyre—Orph., 'Frisco.
Inness and Ryan—Four Mile Creek, Erie, Pa.
Jerome and Hunter—Park, Bangor, Me.
Johnson, L. T.—Bijou, Oshkosh, Wis.
Johnsons, Musical—Orph., Salt Lake City, U., 6-18.
Jolly and Wild—Maj., Milwaukee, Wis.
Joy, Josephine—Auditorium, Lynn, Mass.
Judge, John—Orph., St. Paul, Minn.
Kaufman, Minnie—Circus Carre, Amsterdam, Holland, 1-15, Saalbun, Braunswelg, Germany, 16-30.
Kaufman, Reba and Ines—Empire, Johannesburg, South Africa, July 17-Oct. 1.
Kaufman and Kenilworth—Vendome, Houston, Tex.
Keatons, Three—Bennett's, Hamilton, Can., Bennett's, Ottawa, 13-18.
Kelley and Catlin—Howard, Boston, Mass.
Kent, Louise—Crystal, Pueblo, Colo.
Kessner, Ira—Poli's, Bridgeport, Conn.
King, Al. J.—Whitney, Bennington, Vt.
King and Mason—O. H., Paragould, Ark.
Klein, Musical—Bijou, Perth Amboy, N. J.
Kohler and Adams—Galety, Danville, Va.
Kolb and Miller—Lyric, Ft. Smith, Ark.
Kollins and Klifton—Lyric, Hot Springs, Ark.
Kotaro, Frank—Unique, Phila.
Kramer, Annie and Maude—Empire, Glasgow, Scot., 6-11, Empire, Liverpool, Eng., 13-18, Empire, Birmingham, 20-25.
Kurtis-Busse—Crystal, St. Joseph, Mo.
La Centra and La Rue—Unique, Phila.
Lacey, Will—Young's Pier, Atlantic City, N. J.
Lang and May—Atlantic Garden, Atlantic City, N. J.
La Petite Revue—Orph., Los Angeles, Cal., 6-18.
La Rex and La Rex—Unique, Phila.
La Valls, The—Grand, Birmingham, Eng., 6-11, New Cross 13-18.
LASKY'S BIRDLAND—Brighton, Brighton Beach, N. Y., 13-18.
Lasky's At the Country Club—Orph., 'Frisco, 6-18.
Lasky's At the Waldorf—Keith's, Phila.
Laveau, Mr. and Mrs. W. A.—Dighton Park, Dighton, Mass.
Le Maze Bros.—National, 'Frisco, 6-18.
Lean, Cecil, and Florence Holbrook—Keith's, Boston.
Leightons, Three—Orph., St. Paul, Minn.
Lena, Lilly—Orph., Salt Lake City, U.
Leo, Arthur—Hippodrome, Charleston, W. Va.
Leonard, Chas. F.—Steeplechase, Atlantic City, N. J.
Leslie, Bert—Bennett's, Montreal, Can.
Lewis, Chas. T.—Maryland, Balto., Md.
Lewis and Harr—Highland Park, Winsted, Conn.
Litchfield, Mr. and Mrs. Neil—Crystal, Denver, Colo., Crystal, Pueblo, 13-18.
Lloyd, Mr. and Mrs. Hugh—Grand, Sacramento, Cal.
Lockett, Mattie—Keith's, Phila.
Londe and Tilley—Orph., Denver, Colo.
Luce and Luce—Poli's, Scranton, Pa.
Luken's Ponies—Garrick, Norristown, Pa.
Mack, Wilbur, and Nellie Walker—Orph., Oakland, Cal., Orph., Los Angeles, 13-18.
Madison Square Four—Princess, St. Johns, N. B.
Majestic Musical Four—Proctor's, Newark, N. J.
Marriott Twins—Luna Park, Scranton, Pa.
Marshall Bros.—Bijou, Perth Amboy, N. J.
Marshall and King—Folies Bergere, Mexico City, Mex.—indefinite.
Marshalls, The—Bijou, Pawtucket, R. I.
Martha, Mlle.—Bijou, Duluth, Minn.
Marx, W. A.—Grand, Evansville, Ind.
MacLarens, Musical—Temple, Detroit, Mich.
McAuliffe, Jere—Auditorium, Lynn, Mass.
McAvoy, Dick and Alice—Miles, Minneapolis, Minn.
McCloskey, John—Orph., New Orleans, La.
McConnell and Simpson—Orph., Kansas City, Mo., Maj, Des Moines, Ia., 13-18.
McCord and Lewis—Trent, Trenton, N. J.
McDevitt and Kelly—Queens, San Diego, Cal.
McDonald Trio—Maj., St. Paul, Minn.
McDowell, John and Alice—Keeney's, Bklyn.
McKay and Cantwell—Orph., New Orleans, La.
McWaters and Tyson—Kenyon, Pittsburgh.
Middleton, Gladys—Pantage's, 'Frisco.
Miller, Louis E.—Orph., Tampa, Fla.
Millard Bros.—Fulton, Bklyn.
Moffett and Clare—Orph., Denver, Colo.
Montgomery, Ray, and Healey Sisters—Orph., Sioux City, Ia.
Moran and Wiser—Liebich's, Breslau, Germany, 1-30, Varieties, Prague, Austria, Oct. 1-31.
Morris and Morton—Bijou, Duluth, Minn.
Morris and Foreman—Keith's, Syracuse, N. Y., Shea's, Buffalo, 13-18.
Mosarts, The—Temple, Grand Rapids, Mich.
Murphy and Whitman—National, 'Frisco, Bell, Oakland, 13-18.
Murray, Elizabeth M.—Maj., Cedar Rapids, Ia.
Myosotis Sisters—Orph., Seattle, Wash.
Neapolitans, The—Keith's, Prov., R. I.
Neff and Starr—Maj., Johnstown, Pa.
Niblo's Birds—Hippodrome, Crouch End, Eng., 6-11, Aquarium, Scarboro, 13-18.
Norman, Marv—Orph., Spokane, Wash.
Nosses, Musical—Grand, Pittsburgh, New Brighton 13-18.
O'Neil Trio—Auditorium, Lynn, Mass.
Osborne, Chas. H.—Orph., Scranton, Pa.
Palace Girls—Hammerstein's, N. Y. C.
Palmer, Cathrya Rowe—Orph., Denver, Colo.
Paetzer, Lena and Mint—Orph., Los Angeles, Cal.
Pauline—Fulton, Bklyn.
Perry, Frank L.—Bijou, La Crosse, Wis., Miles, Minneapolis, Minn., 13-18.
Perry and White—Orph., Evansville, Ind.
Peter—Orph., Bklyn.
Pirissccffis, Seven—Jefferson, Memphis, Tenn.
Potts Bros.—Auditorium, Lynn, Mass.
Quick, Mr.—Chase's, Washington, D. C.
Quinlan and Mack—Orph., Kansas City, Mo.
Ramsey Sisters—Maj., Canon City, Colo.
Ranf, Claude—Arena, Chgo.
Rappo Sisters—American, New Orleans, La.
Rawls and Von Kaufman—Saratoga, Chgo.
Raymond, Ruby—Orph., Salt Lake City, U.
Rayno's Dogs—Keith's, Phila.
Readings, Four—Keith's, Cleveland.
Ready, George—Orph., Salt Lake City, U.
Reed, John P.—Queen's, San Diego, Cal.
Reynolds and Donegan—Maj, Chgo.
Rianos, Four—Shea's, Buffalo, N. Y., Shea's, Toronto, Can., 13-18.
Rice and Cady—Rock Springs, E. Liverpool, O.
Ritter, Max, and Grace Foster—Paris, France, 6-Oct. 2.
Rivoli, Casser—Jefferson, Memphis, Tenn.
Roberts and Downey—Pantage's, Seattle, Wash.
Rochey, Maud—Keith's, Prov., R. I.
Rockway and Conway—Hathaway's, New Bedford, Mass.
Ross, Eddie G.—Orph., Spokane, Wash.
Rostow—American, New Orleans, La.
Rubens, T.—Orph., Oakland, Cal.
Russell, Bijou—Pavilion, Liverpool, Eng.
RYAN, THOMAS J., AND MARY RICHFIELD—Vaudville, Sayville, L. I.
Sanford, Jerry—Maj., Denver, Colo., 13-18.
Savoy and Savoy—Imperial, Tampa, Fla.
Schultze—Galety, Indianapolis, Ind.
Scott and Wilson—Temple, Detroit, Mich.
Scott and Davis—Grand, Sacramento, Cal.
Selbini and Grovini—Grand, Portland, Ore.
Seldons Venus—Temple, Detroit, Mich.
Shepherd, Burt—Bijou, Superior, Wis.
Sherman and De Forest—Proctor's, Newark, N. J.
Shirley, Jessie—Orph., Seattle, Wash.
Sidello's, Art—Robinson, Cinti., O.
Siddons and Earle—Howard, Boston.
Silbon's Cats—Bennett's, Hamilton, Can.
Simmons, Great—Maj., St. Louis, Ill.
Sincay's Dog and Cat Pantomime—Folies Bergere, Mexico City, Mex.—indefinite.
Sinclair, Margie—Grand, Herkimer, N. Y.
Slivers—Chase's, Washington, D. C.
Smith, Allen—Star, Seattle, Wash.
Smith, Chas. Cecil—Crystal, Tulsa, Okla.
Smith and La Rose—Oakford Park, Greensburg, Pa.
Solar, Willie—Orph., Memphis, Tenn.
Spaulding and Riego—Orph., Portland, Ore.
Spissell Bros.—Orph., Allentown, Pa.
Sprague and Dixon—Bijou, Bayonne, N. J.
Stafford, Frank, and Marie Stone—Palace, London, Eng., 6-Oct. 2.
Stagpooles, Four—Grand, Tacoma, Wash.
Stanley, Edmund—Orph., Harrisburg, Pa.
Steger, Julius—Maj., Milwaukee, Wis., Maj., Chgo., 13-18.
Steinert-Thomas Trio—Bijou, Orange, N. J.
Stepp, Meblinger and King—Orph., Omaha, Neb.
Stevens, Edwin—Maj., Chgo.
St. Onge, Fred—Palace, London, Eng., Aug. 30-Oct. 2.
Stuart—Casino, Buenos Aires, South America, June 15-Sept. 16.
Sunny South—Orph., Evansville, Ind.
Sutcliffe Troupe—Empire, Nottingham, Eng., 6-11, Palace, Hull, 13-18, Hippodrome, Norwich, 20-25, Hippodrome, Ipswich, 27-Oct. 2.
SABEL, JOSEPHINE—Apollo, Vienna, Austria, Aug. 1-Sept. 30, Favorcal Orpheum, Budapest, Hungary, Oct. 1-31.
Talbot, Edith—O. H., Waterville, Me.
Taylor, Mae—Chattanooga, Tenn., Rome, Ga., 13-18.
Taylor Twins—Bijou, Orange, N. J.
Telegraph Comedy Four—Grand, Colorado Springs, Colo.
Tempest and Sunshine—Orph., Minneapolis, Minn.
Thornton, George A.—Maryland, Balto., Md.
Tomkins, William—Avalon, Avalon, Cal., Aug. 2-Sept. 25.
Top o' the World Ballet—Chase's, Washington, D. C.
Torcat and Flor D'Aliza—Marigny, Paris, France, 6-Oct. 2.
Truesdell, Howard—Keith's, Phila.
Tuscany Troubadours—Orph., Butte, Mont.
Usher, Claude and Fannie—Chase's, Washington, D. C., Maj., Johnstown, Pa., 13-18.
Vagrants, The—Grand, Tacoma, Wash.
Van, Billy—Orph., New Orleans, La., Vaudeville, Mobile, Ala., 13-18.
Van, Charles and Fannie—Maryland, Balto., Md.
Van Cleve, Denton and Pete—Chase's, Washington, D. C.
Van Hoven—Criterion, Chgo., Columbia, St. Louis, 13-18.
Vardon, Perry and Wilber—King's, Southsea, Eng., 6-11, Hippodrome, Birmingham, 13-18.
Verdi, Joe—Maj., Butte, Mont.
Veronica and Hurls Falls—Celoron Park, Jamestown, N. Y.
Viviana, Two—Celoron Park, Jamestown, N. Y.
Wagner and Gray—Orph., Lima, O.
Walsh and Lynch—Colonial, Norfolk, Va., Trent, Trenton, N. J., 13-18.
Walthour Troupe—Orph., Seattle, Wash.
Waters, Tom—Orph., Portland, Ore.
Weber, Chas. D.—Orph., Portland, Ore.
Wells, Mr. and Mrs. Wm. J.—Bijou, Superior, Wis.
Wentworth, Vesta and Teddy—Alhambra, N. Y. C., Keith's, Boston, 13-18.
Whitman, Frank—Ramona Park, Grand Rapids, Mich.
Williston and Stonaker—Star, Seattle, Wash.
Wilson, George—Jefferson, Memphis, Tenn.
Winters Comedy Four—Acker's, Halifax, N. S.
Wood Bros.—Bell, Oakland, Cal.
Woodman, Harry—Orph., St. Paul, Minn.
Woods and Woods—Orph., Denver, Colo.
Woodward, Ed and May—Orph., Brockton, Mass.
Wordette, Estelle—Dominion, Winnipeg, Can., American, Chgo., 13-18.
Work and Ower—Maj., Johnstown, Pa.
WORLD, JOHN W. AND WINDELL KINGSTON—Orph., Oakland, Cal., Orph., Los Angeles, 13-25.
Worthley, Abbott and Minthorne—Orph., Omaha, Neb.
Yerxa, Ernest—East End, Memphis, Tenn.
Yolo, Alta—Mozart, Elmira, N. Y., Family, Lancaster, Pa., 13-18.
Younger Bros.—Orph., Chillicothe, O.
Yule and Simpson—Pantage's, Calgary, Can.
Zamore and Berg—Exposition Rio de Janeiro, Brasil, S. A., July 12-Sept. 30.
Zazell and Vernon—Central, Chemnitz, Ger., 1-15.
Zach and Zech—Crystal, Denver, Colo.

VAUDEVILLE CORRESPONDENCE.

CHICAGO.

A bountiful cornucopia of goods acts was poured out on the Majestic stage by Manager Lyman Glover this week, and attendance was immense day and night. Helena Frederick sang beautifully in the little opera, The Patriot, seen under less favorable circumstances at the Olympic last season, and Huntington May was impressive vocally and in acting as George Washington. The other parts were well sung and acted by William Schuster, Paolo Ripple, Fred Hanley, John Rogers, and J. B. Prescott. Elmer Tenley made his monologue a hit. The audience was enthusiastic also over Awake at the Switch, with Margaret Moffat, Scheda, the Polish violinist; Stepp, Melinger and Kling, and Clark Martinette and Joe Sylvester. Other good acts were George W. Jones and Ben N. Neeley, Albert L. Pellaton and William Foran, Frank Richards, and Louis Montrose. The act of Ethel and Emma Hopkins was good scenically and vocally. At the Majestic this week: Minnie Seligman and William Bramwell, Winona Winter, Birdland, Frank and Jennie Latona, Harry Fox and Millership Sisters, Earle Reynolds and Nellie Donegan, Last of the Regiment, Howard's Animal Novelty, Arthur Whitelaw, Christmas at Ellegins, and others.

At the American Music Hall this week there was another good bill, with a number of holdovers. The bill this week includes May Boley, Maurice Levi, William Dillon, Empire City Quartette, the Chamberlains, Austin Brothers, Cartmel and Harris, and Rafayette's dogs.

Manager Max Weber, owner of the Columbus and the Alhambra theatres, has aded a third to his string, The Trocadero. He has changed the Trocadero into a vaudeville theatre, like the Columbus, and is planning especial programmes for both in the near future. The Alhambra is playing burlesque for the present—the bookings of the Trocadero.

The Criterion becomes a vaudeville house of the Western Association beginning next week and thus another home of melodrama vanishes. On the opening bill are Adams and Aiden, Galimberti ballet dancers, Olive Vail, and the Empire Comedy Four.

WASHINGTON.

Chase's bill for Labor Day week presents The Top o' th' World with the famous Collie Ballet, both included in the fairy fantasy, Kris Kringle's Dream; "Slivers" Oakley, the clown; Claude and Fannie Usher, the Heim Juveniles, Leo Donnelly, Mr. Quick, Van Cleve, Denton and "Pete."

The Columbian Burlesquers, with two burlesques, Vacation Days and The $10,000 Prize, at the Gayety Theatre, presenting features in the Dancing Butters, the Devil on Art, the Clipper Comedy Four, and the Jessie Keller Troupe of Six Bicycle Riders.

The Merry Maidens are billed to appear at the New Lyceum Theatre in two burlesques. Cafe Boulevard and At Coney Island, written and staged by Sam Rice, who will play the principal comedy role in both. The olio will present Patti Carney, the Broadway Comedy Four, Teeler and Burton, and Nevins and Erwood. Miss Erwood is featured as the Girl with the Diamond Dress.

PHILADELPHIA.

At Keith's, Aug. 30-6, Maurice Freeman was the headliner in Tony and the Stork. Others were: Emma Francis and Her Arabs, Jesse Lasky's Pianophiends, Fred Dupres, Scott and Wilson, Max York, Bouden and Quinn, William J. Sullivan and Clark Pasquelina, and the Three Renards.

In the burlesque houses were presented The Brigadiers at the Trocadero, The College Girls at the Casino, Trocadero Burlesquers at the Gayety, and Miss New York, Jr., at the Bijou.

PITTSBURGH.

This week's bill at the Grand was an entertaining one, with Julius Steger and co. presenting The Way to the Heart, as the headliner. The act of Lawrence Crane and co., The Den of Mystery, was a clever bit of ledgerdemain, and some of the other acts "made good." The forthcoming week's programme follows: Nellie Waring, Maggie Cline, Eddie Leonard and Ella Minstrel co., Homer Lind and co., Wormwood's dogs and monkeys, Six Musical Nosses, T. Nelson Downs, Four Londons, and Tossing Austins.

The New Kenyon Theatre, situated on the North Side, will inaugurate its season on Labor Day, under the management of Mittenthal Brothers, and booked by William Morris, Inc. The bill announced follows: Fred Karno's London Comedy co. in A Night in a London Music Hall, McWaters and Tyson, Abbie Mitchell, Reed Sisters, Georgia Gardner and co., and Adamini and Taylor. The scale of prices ranges from 15 cents to $1.

Eugene Connelly, who presides over the "Publicity Bureau" of the Harry Davis' Enterprises, has returned from a well earned vacation, and is now diligently engaged in his extensive work.

BALTIMORE.

A high-class vaudeville bill will be presented next week at the Maryland, headed by Carter De Haven, who was seen here last Winter as George Cohan's substitute, when the latter was ill. Robert B. Kegerreis and his co. in The Telltale Heart, George Felix, Lydia Barry and Her Two Sisters, Charles and Fannie Van, Emma Francis and Her Arabs, Crawford and Montrose will also be in the bill.

PORTLAND, ME.

Riverton Park (J. W. Gorman, mgr.; E. B. Smith, res. mgr.): Aug. 30-4: Excepting matinees the park has been too cold for good attendance; and, therefore, this is wind up week. The vaudeville bill offered: Three Navarros, Ott Brothers, Millie Carrie, McNish and Penfold, and Dill and Ward.——Congress (Emil H. Gerstle, mgr.): 30-4: Mr. and Mrs. William P. Burt, W. T. Felton, Derva, De Leon, Yessa Trio, Little Margaret Smith, and Mathew Hanlon to excellent business.

BOSTON.

Keith's will have a strong Labor Day bill next week, presenting Cecil Lean and Florence Holbrook, Fred Lindsay, Violet Black and co., Byron and Langdon, the Three Bohemians, Weston and Paterson Brothers, and new moving pictures.

The Great Star and Garter Show will be the attraction for the holiday week at the Gaiety.

Sam Devere's co. will be at the Howard Athenaeum, and there will also be a house olio to supplement.

For the new week at the Columbia Town Talk will be the combination, and the regular special nights have been arranged for as usual.

The Manhattan Girls will continue at Austin and Stone's, to alternate with double variety bill.

Paragon Park will close with the holiday, but Park Garden will remain open for a time.

Wonderland will remain open only one more week, for then it will get too cold at Revere for the juvenile dancers.

Tecktow's Cats will lead the bill at Norumbega Park, which will remain open until late in September.

ST. LOUIS.

Forest Park Highlands headlined Jeannette Adler and her Pickaninnies. Charlotte Ravenscroft, a skilful singer and violinist, showed talent and training. Doel Wolford was attractive in a combination singing and whistling act. Charles Wade and his co. were capital in a sketch. The Landauer Troupe performed well on the horizontal bars. Mayme Queing sang well with Cavallo's Band.

West End Heights offered Cull and Reed in a singing and dancing act; the Musical Kanoettas, who perform on six instruments; Barth and Barth, tumblers and trapeze performers; George Tacius, female impersonator; Nellie Baker, an Irish comedienne, in a monologue and singing turn, and Harry Kuns, singer and dancer.

Mannion's Park toplined the Olio Quartette, singers and instrumentalists; Earl Girdella and his Trained Dogs furnish comedy; Ida Russell and Grace Church are singers and dancers; the Okuras, Japanese jugglers; Dick Hamlin, king of dancers, and the Mannionscope completed the bill.

At the New Columbia James Thornton, in a monologue, entertained immensely; John P. Wade in Marse Sheiby's Chicken Dinner did an impersonation of an antebellum negro, whose loyalty to his master is pathetic; his work was magnificent. Stella Morrison's Trained Wolf hounds did remarkable feats of leaping. Our Boys in Blue presented seventeen youths who drilled swiftly for twenty minutes and finished with feats in wall scaling. The Waterbury Brothers and Tenney use the musical glasses and other queer instruments. Gasch Sisters, gymnasts; Flo Adler, vocalist, and Floyd Mack, an acrobatic dancer, completed a splendid bill.

The Grand offered Christmas at Higgins', a clever rural sketch; Scheop's Dogs and Ponies; the Clipper Quartette; the Siegels, banjo and mandolinists; the Bo Apo Duo, contortionists; Conley, the juggler; Joe Kinney, singer of "When Dreams Come True" and "Down at the Husking Bee."

KANSAS CITY.

Local followers of the vaudeville stage were made glad this week when Manager Martin Lehman, of the Orpheum, announced that his house would open the new season with a Sunday matinee, Sept. 5. A strictly high class bill is promised, while the season's bookings are said to be the best in the history of the Orpheum Circuit.

The bill in the German Village at Electric Park Aug. 29-5 included Scott Leslie and his Merry Maidens, Gagnoux, the Two Leons, Virginia Ainsworth, and Trainarco and Tarillo, all of whom pleased.

The Fairmount Park programme 29-5 contained Ben Fagan, Trask and Mack, Holmes and Holmes, and the Zimmerscheid Orchestra, all sharing in the applause.

The Majestic broke into the limelight for the first time this season 29 with a week's run of pleasing entertainment entitled Fads and Follies. May Walsh and Harry Le Clair headed a co. of merit and were well received. The production was attractively staged and costumed, the chorus being a special feature.

The Burning of Moscow, a most wonderful pyrotechnic display, was continued for a second week at Electric Park 29-4 and with Don Philippini's Band drew big crowds throughout the engagement. Vaudeville and other attractions shared in the general favor of the big crowds, making one of the big weeks of the season.

Forest Park also had a big week 29-5 with an added attraction called the Feast of the Lanterns, or Japanese Karnival. Ten thousand Japanese lanterns were hung within the grounds, making a wonderfully attractive display. A troupe of Japanese acrobats—the Kaichis—headed the free attractions.

NEW ORLEANS.

The Orpheum Theatre opened its doors Aug. 28, with "Charles the First," the monkey, as the headliner. The other features were: Charles Brindley, William and Tucker, Charles Kenner, Duffin-Redeay Troupe, Lockwood and MacCarty, Kramer and Sheck, and excellent moving pictures. The bill proved a good entertainer.

Lew Rose's Winter Garden, playing to popular prices of 10 cents general admission and 15 cents reserved seats, is drawing large audiences. For week 29-4: Seven fair vaudeville features were on the bill, in addition to moving pictures. "Peter, the Great," a trained monkey, was the chief drawing card.

West End, on Lake Pontchartrain, continues popular 29-4, with Tosso's Military Band as the musical attraction. The vaudeville features were: Potter and Harris, Kessler and Dunn, the Hiltons, Cantor and Curtis, and the kinodrome.

It is anticipated there will be much rivalry between the Orpheum and American Music Hall in endeavors to excell in quality of performance, resulting in the presentation of a higher class of entertainers.

The American Music Hall, formerly the Greenwall Theatre, now under the management of William Morris, Inc., began 28, what promises to be a successful season of vaudeville. A high-class bill was presented, and consisted of Julian Eltinge, female impersonator; the Three Keltons, instrumentalists; George Wilson, Mr. and Mrs. Arthur Forbes and George Alexander in a sketch entitled A Wild Rose, Edith Helena, vocalist; Revoll, character impersonator; the Seven Peresoffs, jugglers; Hanlon and Clifton, exponents of physical culture, and a splendid moving picture of Blerlot's flight across the English Channel.

INDIANAPOLIS.

After a Summer with moving pictures as the chief amusement, excepting, of course, the parks, theatregoers eagerly welcomed the opening of the Grand Aug. 23-28, when they turned out in large numbers. A first-class bill included Grigolati's Aerial Ballet, Jolly and Wild, McKay and Cantwell, Charles Bowser, Edith Hinkle and co., Billy Van, Tempest and Sunshine Trio, John McCloskey, and Borani and Nevaro. Another excellent bill followed 30-4, with George Bloomquest and co. in a jolly little playlet, Nerve, as headliner. Kelly and Kent made a big hit. Stuart Barnes, with his songs and monologue, had the audience with him from the start. John Birch, the Man with the Hats, was a genuine hit. Jewell's Manikins, Johnson, Wells and co. in The Sunny South, Mabel Mccane, and Jones and Mayo were well received.

The Garety opened 30 with a capacity audience. Holland, Webb and co. headed the bill, with Wellington Brothers, Barnes and Edwins, Bert Howard, Hearne and Rawling. A percentage of the receipts for the first three days' performances this week will go to the Star Summer Mission Fund and other charities of the city.

Last week also marked the opening of the Empire with the Empire Show. Harry Montague's Fashion Plates opened to big business 30-4. The Lady Buccaneers 6-11.

The Family Theatre offered Murray and Genoro, Dagestine Brothers, Mr. and Mrs. Arthur Wilbur, Charles Heines.

Attractions at the Summer parks included a balloon ascension and parachute leap by Jimmie Bedwell 29 at Riverside Bathing Beach, and Baby Show and White Dress Parade at Broad Ripple 1, 2.

The season's record was broken at the Airdome at Wonderland 29, where the Airdome Musical Comedy co. is presenting Magnetic Mud, said to be one of the funniest shows yet presented in the Summer theatre. Magnetic Mud was written by Bergen Plummer, the young and ambitious director of the orchestra at the Majestic Theatre, several years ago. With the help of a well-known newspaper man here, it was revised and put into shape for production. Mr. Plummer is also responsible for The Mummy's Foot, a musical comedietta recently given in the Airdome.

TORONTO.

Shea's was well up to its former record Aug. 30-4, presenting an entertaining and attractive bill. Una Clayton and co. were well received. Nellie Waring, the charming English comedienne, rendered some rather good songs, and Fred Singer, violinist, pleased. Howard and Howard delivered some excellent repartee, and A Night in a Monkey Music Hall furnished much amusement. Veronica and Hurlfalia, the Basque Quartette, and the kinetograph concluded the bill.

Bright, sparkling and attractive The Cherry Blossoms at the Star for week 30-4 furnished a musical extravaganza that pleased capacity houses. A good chorus and a fair olio, in which the singing of Mabel Leslie and Mildred Emmerson contributed largely toward the success of the performance.

The Gayety for the week presented as an enticement to the bachelors and widowers of this city Weber and Rush's charming Parisian Widows, who introduced The Actors' Boarding House and Fun in a Departmental Store with great success. As usual, a first-rate olio was presented and was well received.

Monday, 6, has been officially announced as the day on which Morris shall open the Majestic Theatre with a bill comprising highest class vaudeville, which has made the Morris circuit famous. C. E. Macmillen will be the local manager for Mr. Morris.

NEWARK.

A twelve-act programme at Proctor's Theatre Aug. 30-4 was offered. Homer Lind and co. was the headliner and scored a great success. Mr. Lind presented the same beautiful sketch he did last season, entitled The Opera Singer. Others on the programme are: Ernest Pantzer and co., George B. Alexander, King and Rolfaire, Hanson and Miller, Y'berri and Taylor, Fred Wyckoff, Fisher and Fisher, Anderson and Goines; the usual big audiences.

Electric Park: La Serida, Bonnie McCue, Johnny Dee, Fritz's dogs, Lewis and Lloyd, George A. Douglas, Price and Sadel, Gates and Blake, Pougere, Emerson and co., and Belle Taylor.

Hillside Park: Unita, Bradley and Martin, Harrow and Morton, Beattie Sisters, the Flexibles.

COLUMBUS.

Keith's, the most popular theatre in town with one of the best vaudeville bills presented locally, opened for the one hundredth week Aug. 30. Manager Prosser, whose personal popularity goes hand in hand with his theatre, has covered the entire county, it would seem, with his usually attractive advertising matter, and has made another innovation—the installation of family matinees—playing at 10, 20 and 30, which is a reduction of about 10 cents on the price of each seat of the cheaper and 20 cents cheaper on the 30 cents seats. This move has already resulted in a tremendous increase in afternoon patronage. E. F. Albee was in town, and looked the local situation over. He expressed himself as being particularly well pleased with the outlook. Bert French and Alice Eis in their Vampire Dance headed the bill. Charles B. Lawler and his daughters, Alice and Mabel, offer in their little sketch, New York by Day and Night, one of the most delicious bits of entertainment on the stage, their work was given an ovation. O'Brien Havel and Bessie Kyle were good, as were the Four Londons, and Melrose and Kennedy. T. W. Eckert and Emma Berg were better than ever this season, and Mr. Eckert was a hit with his piano imitations. Ray-Royce contribute good fun.

MINNEAPOLIS.

Lillian Mortimer headed a good bill at the Orpheum Aug. 30-4. Other acts included the Three Rightons, Hal Godfrey, Two Poiriers, Barry and Halvers, Ferrell Brothers, Iseveile Howell and co.—At the Unique: The Devil, the Servant and the Man was the headliner, with Walter McCullough, Granville James, and Ralph E. Smith. Others were: Hickman and Lydson, Tom Rinley, Al. Spaulding, and Leonore Dupree, and Cora Simpson.—At the Miles Howard Missimer in Mister Granger occupied first position, while La Deaulx, Franco, Lubin's Quartette, Mae Stevens, and Edna Davenport have good support.—The Broadway Gaiety Girls, with Mlle. Allan, were the attraction at the Dewey.

LOUISVILLE.

The following excellent bill entertained the large crowds who visited Fontaine Ferry Park Aug. 29-4: Napanees' Vacation, Yerxa, Frank Markley, Fox and Foxie, Burnell and Hazell, and the Fitzgraph.

At Riverview Park Wheelock's Indian Band was the special attraction, and it, with Joe Clark's Celebrated Jubilee Singers and free vaudeville, embracing Edwards and Glenwood, Alice Leonts, Hampton and Dorett and Lew Welford, drew large crowds.

This is the last week of vaudeville at the Hopkins and the excellent bill offered has been thoroughly enjoyed by the large crowds in attendance.

The Empire show co. was at the Buckingham week of 29, doing excellent business. In the co. are O'Neal Brothers and Walmsley, Ryno and Emerson, Rose and Ellis, Fontaine Sisters and Tom McRae, a comparatively new comedian, who made a decided hit as "Smoke" in a sketch called A Night in the Rathskeller. The New Fashion Plate 5-11.

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SAN FRANCISCO.

The Orpheum had the following programme Aug. 29-28: George Auger, "the tallest actor in the world"; Joseph Hart's Bathing Girls, Thalia Quartette, Carson and Willard, World and Kingston, Wilbur Mack and Nella Walker, Herr J. Rubens, and last week of the Curzon Sisters. The Chutes Realty Co. has applied for a permit to erect a new theatre on the grounds at Eddy and Fillmore streets. The structure is to be of Class A character and will cost $25,000.

BUFFALO.

Shea's Aug. 30-4: Winona Winters, Gus Edwards' Kountry Kids, Silvers, assisted by Artie Nelson, George Austin Moore, Ce Dora, Howard Truesdell and co., Vilmos Westony, a piano virtuoso, who made his first American appearance and made a favorable impression; Jack Wilson and co.

Morning, Noon and Night, a merry musical comedy, was at the Lafayette week 30. The co. is good, the playlets are amusing and the scenic effects and costuming are beautiful.

The Harting's Show, headed by Viola Sheldon, the California song bird, put on one of the best shows ever seen at the Garden week 30. Miss Sheldon has a voice of unusual quality and range and made a big hit during the engagement. Others in the co. are Harry Hastings, Campbell and Brady, the Clarien Four, Harvey and Curtiss.

DETROIT.

At the Temple Theatre Aug. 30-5 Swat Milligan pleased. Viena Belton received unatinted praise for her conscientious caricature. Other acts on the bill were the Hazardous Globe, Frey Twins, Eddie Mack and Dot Williams, Meredith Sisters, Lew Hawkins, and the Juggling Wheelers, not omitting by any means the Three Keatons.

CLEVELAND.

Keith's Hippodrome opened with a big bill Aug. 30-4, which included Annette Kellerman, Arthur Dunn and Marie Glasier and Anna Loughlin. Annette Kellerman will be retained another week 6-11. The bill will also include Nella Bergen, John B. Heimer and co., the Four Mullers, Gavin, Platt and Peaches, Leona Thurber and Madison, the Dixie Serenaders, the Four Readings and Eckert and Berg.

The Kentucky Belles will be at the Star Theatre 6-11.

The Empire Theatre will have Queens of the Jardine de Paris 6-11.

OMAHA.

The season of the Orpheum started Aug. 29, under most favorable circumstances. The attractions were: The Banks-Breaseale Duo, Milt Wood, Edwins Barry, Chassino, McConnell and Simpson, Fiddler and Shelton, Ellis-Nowlan co., and everything was encored. For week of 5 we are promised: Adelaide, Bobby Pandor, Patrice, Hawthorne and Burt, Stepp, Mehlinger and King, Abbott-Worthley-Minthorne, Clark and Bergman. During the Summer intermission the house has been redecorated and reseated, and the improvement was favorably commented upon on all sides.

PROVIDENCE.

Patrons tested the capacity of Bullock's Temple of Amusement Aug. 30-4, and the bill presented was a good one. Greta Byron, Marion and Wieser, Collins and Carmen, May Monoghan, and Parker L. Burke held the boards.

The Bijou and the Nickel did their share of the business 30-4, and both showed rattling good bills. The illustrated songs at both of the houses were pleasingly rendered and staged with special scenery and electrical effects.

At the Scenic were: Ballingers, The Parisian Rag Artists, the Bruces, Turner Brothers, Irene Irving.

ST. PAUL.

The bill at the Orpheum Aug. 29-4 is one that satisfies all tastes. Those on the bill are: Claude Gillingwater, the Brothers Permane, Katchen Loisset, Kenny, McGahan and Platt, Lewis and Chapin, George S. Van and His Imperial Minstrels, the Two Arkansas.

PHOENIX, ARIZ.—The Grand (Henry Meyers, mgr.): Vaudeville. Coming: Selby Musical Comedy co.—Majestic (S. A. Kelin, mgr.): Opened Aug. 17; good show; big business.—Coliseum (Reeves and Wood, mgrs.): Vaudeville and moving pictures.

CLEBURNE, TEX.—Brown's Airdome (John R. Johnson, mgr.): Aug. 23-28: De Lacesey, Dan Emerson; good performance and attendance.

AURORA, ILL.—Star (Frank Thielen, prop.; Major La Voy, mgr.): Aug. 23-29: Bonner and Meek, Hoyt and McDonald, Emeral Comedy Four, Farley and Prescott Trio, Jessie Russell and co., Gary Owen and co., Master Patrick Halpin, and moving pictures; good bill and business.—Majestic (Lackner and Brick, props.): 23-29: Hamlin and Noyes, Mysterious Moore, Musical Arroes, Crane-Finlay co., McCool Bros., Charles Van, Mitchell and Willard, and moving pictures; very good bill; fair business.

TAYLORVILLE, ILL.—New Grand Theatre (Fred Rahmeyer, mgr.): Opened Aug. 23 to capacity business with Desmond Sisters, Marie Lacy and moving pictures; splendid bill. Williams and Fair in character sketch 27-28. Wagner and Gray 30-1.—Elks' Theatre (Jerry Horan, mgr.): 30-31: Lois Berri and Della Laton, with moving pictures, 27-28: The Balfour Trio, with moving pictures; pleased capacity business.

FLORENCE, S. C.—Majestic (C. A. Hines, mgr.): Aug. 23-28: Lady performer in Juggling; fair performance; good business. 26-28: La Temples; delighted packed houses.—Arcadium (A. T. Haselden, mgr.): Dark.

SIOUX FALLS, S. C.—Majestic (William H. Dance, mgr.): Aug. 23-28: Vida and Hawley, Frank L. Perry, Burke and Farlow, Cora Simpson, Shannon and Moran, Herbert and Vance; to excellent business.

WARREN, O.—Opera House (John J. Murray, mgr.): Aug. 21-28: Reckless Recklaw and co., Estelle Hart, Lumbard Brothers, the Cox Family, Jerome Casper, and Gillmore and La Moyne closed the vaudeville season.

DUBOIS, PA.—Star (M. O. Bailey, mgr.): Aug. 23-28: Carson and Devereaux, Violet Lancaster, Clifford B. Nelson, Rosette and Rosatelle; bill meritorious; business good.

ELGIN, ILL.—Lyric Theatre: Aug. 26-28: Waldo Bennett. 29: Hanson Sisters. 30-31: Kid Williams. Fair business.—The Temple 23-28: Good business, Mina Stratley pleasing with her high soprano voice.—Star Vaudeville Theatre (Guy Smith, acting mgr.): Aug. 29-28: Hort and McDonald, Bonner and Mack, Eclipse Quartette. 30-1: Burton and Dealnio, Jonns and Williams Trio, George Berry and co. 2-4: Deuthitt and Jones, Tom Mahoney, Moneta Five. Splendid business.

LA JUNTA, COLO.—Theatre (H. H. Bourne, lessee and mgr.): Aug. 16-21: The Blossoms, Gleneroy-Russell Trio; fair.

ST. JOSEPH, MO.—Crystal (Fred Cosman, mgr.): Aug. 29-4: Renfrow and Jansen, McGloin and Shelley, White City Four, Lotfringer Lucas and co., Barnes and Robinson, Frank Grob, and moving pictures; pleased excellent business.

SHARON, PA.—Will have four vaudeville theatres this Winter after those now under construction and those under contemplation are completed.

ALTON, ILL.—Airdome Theatre (W. M. Sauvage, mgr.): Excellent business Aug. 22-28: "General" Edward La Vine, Scharr-Wheeler Trio, Blanche Aldrich, Gordon and Marx.—Item: Manager Sauvage has given Monday, 30, proceeds for benefit of the Alton Women's Home, and bill consists of the Three Dierick Brothers, Wolf and Zadella, Halley and Carroll, Dan Robey, and new pictures; this bill will continue for the week, and Airdome will close season with bill from 5-12, with Billy Allen's Musical Comedy.—Nixon Theatre (J. A. Swatos, mgr.): Closed from 22-5 for interior decorating.

ROCKFORD, ILL.—Orpheum (A. J. Shimp, mgr.): Aug. 22-28: Axtelle and Heinie, Elaine Von Tilzie, Walton Fyre and co., Abel and Irwin, Watson, Choan and co; pleasing; good houses.

SAN ANTONIO, TEX.—Airdome (Rose Combest, mgr.): Aug. 22-28: Harland and Rollison, Ada Brooks, Dare Bros.; pleased.—Star (Wyler and Kennedy, mgrs.): Splendid business 22-28: John P. Brace, Will A. Peters, the Kingsleys.

CHATTANOOGA, TENN.—Airdome (W. S. Albert, mgr.): Aug. 22-28: Musical Le Moines, Senator Frank Montrose, Gordon Walton and co., Pastor and Merle, Jennings, Jewell and Barlow; pleased good business. 30-4: Armstrong and Verne, Lucy Lucier and Charles Ellsworth, Anderson and Evans, the Great Kelton and Juhaas.—Lyric Theatre (O. A. Neal, mgr.): Reopened 30 with Vincent Sisters, Mlle. Rita Maryoux and De Lenz Mortant Duo.

SPRINGFIELD, ILL.—Gaiety Theatre (Smith and Burton, mgr.): Aug. 28: Phil Sheridan's Marathon Girls pleased capacity house. Regular season will open 6.—Empire Theatre (Johnnie Connors, mgr.): Regular season will open 8.

WEST CHESTER, PA.—Grand Opera House (J. F. Small, mgr.): Aug. 26-27: Katherine Potter; fair, to large business. 31-1: Thomas Kane; fair business; pleased.

PERTH AMBOY, N. J.—Bijou Theatre (J. F. Ernst, mgr.): Opened Aug. 31, presenting five acts and moving pictures. The house has been playing only moving pictures during the Summer; bill Aug. with B. O.: Louis Chevalier and co., Halben and Hayes, Altus Brothers, George Barron, Sheppard and Ward. 2-4: Healy and Odell, Webster and Carlton, Armstrong and Ashton, Kenyon and Degrame, Altus Brothers; to capacity.

BURLINGTON, N. J.—Auditorium (James W. Lanning, owner; Charles M. Lanning, mgr.): Aug. 23-28: The Balin Brothers, Charles Turner, Charles Hargreaves, Walter C. Shoemaker; capital bill; capacity.—Majestic (Carl Schwarz, prop. and mgr.): Large houses; exceptionally good bill 23-28: Elizabeth Harris, Emily Waite, Mears, the Leager Trio, Baby Lillie, White Cloud and Goldie.

HERKIMER, N. Y.—Grand Theatre (W. A. Donque, mgr.): Omega Trio, Palmer and Lewis, Aiken Brothers, Sue Mack, Ralph Edwards; splendid satisfaction to S. R. O.—Star Theatre (J. Conklin, mgr.): 28-4: Katheryn Fiske and Sam J. Roscoe, Fred Frey, Harry Rezzo and co., Major Bowser; good business.

OAKLAND, CAL.—The Orpheum (George Eboy, mgr.): Aug. 22-29: Lena Pantzer, Conroy and Le Maire, Six American Dancers, Eleanor Gordon and co., Matthews and Ashley, Sam Chip and Mary Marble, Five Avolos, La Petite Revue; packed houses.

READING, PA.—Grand (Reis and Appell, lessees; C. G. Keeney, mgr.): Bill Aug. 30-4: Duffy Trio, Lottie Fremont, Whitter and Bell, Mildred and Lester, May De Ponta; delighted usual big houses.—Orpheum (Wilmer and Vincent, props.; Frank D. Hill, mgr.): Initial performance 30: interesting bill; record-breaking crowd: Lew Welch and co., Barnes and Levina, Moore and Young, James R. Waters.—Bijou (management S. Lubin Circuit): 30-4: Harry Fields, Howard and Alma, Harry Batchelor, Tony Rose; usual crowded houses.—Lukens' Hippodrome (Harry Lukens, prop. and mgr.): 30-4: Fine bill to excellent business. Four Lukens, Lukens' Performing Bears, Spider Johnson and co., Two Emerys, Chester Johnstone.

SOUTH NORWALK, CONN.—New Hoyt's Theatre (J. Rosenberg, lessee; P. J. Martin, res. mgr.): First class vaudeville and moving pictures to large business; pleased.

WATERBURY, CONN.—The Jacques (G. W. Whittaker, mgr.): Aug. 30-4: Harry De Coe, Johnny Neff and Carrie Starr, Burt Perce-

and co., Shayne and King, the Four Masons, the Carroll-Gillette Troupe, and Corrinne Francis opened the vaudeville season to big business.

HOBOKEN, N. J.—Lyric Theatre (Grant S. Rizgs, mgr.): Aug. 30-4: Gus Edwards' Night Birds, De Vol Trio, Earl and Curtis, Eltinge and Keogh, Kane Sisters, Richards and Grover, and De Haven and Whitney.

PORTSMOUTH, O.—Majestic (Strauss and Frawine, lessees; Floyd Lewis, mgr.): The Majestic opened Aug. 30 with a very good bill and played to capacity business.—Orpheum (Sun and Murray, lessees; R. R. Russell, mgr.): The Orpheum opened 30 with an excellent bill and played to a capacity business.

LINCOLN, NEB.—The Orpheum, formerly the Majestic, has been made ready for the opening Aug. 30, and advanced sale predicts capacity for first week. The opening bill is Kate Watson and Gus Cohan, Quinlan and Mack, Martini and Maximillian, Tempest and Sunshine Trio, Clark and Bergman, the Luigi Bros., the Bounding Gordons.

SPOKANE, WASH.—Robert H. Cosgrove, manager of the Spokane Interstate Fair Association, announces these vaudeville attractions for the Fair in Spokane 20-25: Madame Marantette and her Horses, Velare and Clark, jugglers and tight rope walkers; the Three McGlinn Brothers; the Potter Family; Devereaux and O'Hara, log rollers; Paul Spessardy's Bears and Great Danes; the Orton Troupe; Fravolo, with the milk can trick; Madame Hilda Caroli and ballet. There will also be airship races for $2500 in purses, five entries being guaranteed for every afternoon. The Siege of Jericho, with three hundred actors, will be presented on a stage 300 by 800 feet every evening during the Fair. Thirty-five thousand dollars will be distributed in premiums for live stock and agricultural exhibits and there will be a week of racing for purses totaling $15,000. The Orpheum Theatre celebrated its first anniversary the week of Aug. 22, when Joseph A. Miller, resident manager, presented a strong bill in which Margaret Fealy and co. and Murray and Mack divided honors as headliners. Both scored. Others were Rosario Guerrero and L. Pasquet, Tom Waters, Weber, Christine La Rue Prague, Spaulding and Riego, and the pictures. Capacity. The Five Merry McGregors scored in a novel act at the Washington Theatre. Others: Jack G. McLallan and May Carson, Florence Modene and Charles H. Gardner, Bissonette and Newman, Flo Paterson and the moving pictures. Big business. Nalada and co. presenting a spectacle called The Nymph of the Sea were featured at the Pantages' Theatre. Others were the Marxee Brothers, John C. Justus, Ethel Romain and co., the Doric Trio, the Three Demons, W. D. Gilson, and the pictures. Big business.

ATLANTIC CITY, N. J.—Young's Pier Theatre (W. R. Shakleford, mgr.): Ben Harris Vaudeville co. Aug. 30-4, including Carrie De Mar, La Titcomb, Madden and Fitzpatrick, the Reilly Family, Sid Horner's Minstrels, Harrold and Wood, and Lorro and Payne; good business.—Criterion (W. Barrett, mgr.): 30-4: McWatters and Tyson, Frans Meisel, Franchette and Robertson, Lawrence and Harrington, Gilbert and Katen, and Greenfield and Schwartz.

ALTOONA, PA.—Orpheum Theatre (H. B. Sears, res. mgr.): Season opened Aug. 30 with Walter McEldowney, Tom Fletcher, Maddern and Nugent, Barro and Milo, the Standard Four; business big all week.

GRANGE, N. J.—Bijou Theatre: Opened the season Aug. 30 with Billy K. Wells, John and Alice McDowell, the Musical Kleisses, the Carrays, Alice Carey.

ALLENTOWN, PA.—Orpheum: Season will open 6, under new management. Fred Osterstock will be general manager of the Orpheum, in connection with the Orpheum at Easton, and Charles Bierbauerer will succeed Sam Meyers as resident manager. The stage will be under the control of Albert Dantzer. Programme will be changed twice a week.

FORT DODGE, IA.—Magic Theatre (H. Spencer, mgr.): Aug. 30-4: Musical Wilsons and moving pictures to more than capacity houses.—The Empire (Leo Burnstine, mgr.): Harvey and Sweet 30-1 opened to big business.

MISSOULA, MONT.—The Family (Dell Bone, mgr.): Will open as a vaudeville house Aug. 30. Princess Tarpela, Atlantis and Fisk, and Hazel Bidett.

DUBUQUE, IA.—Union Park Theatre (Jake Rosenthal, mgr.): Jake Sternad's New Orpheum Minstrels and Japanese Troupe Aug. 23-28 played to excellent attendance. Anna Woodward, E. H. Erlinger, and Alta Dickenson 30-4.

KALAMAZOO, MICH.—Majestic (H. W. Cyril, mgr.): Aug. 30-4: Billy Morris and Sherwood Sisters, Herbert Brenon and Helen Dowling, Richard Lynch, and Joseph Callahan; splendid bill.

LAWRENCE, MASS.—Colonial: 6-11: Barrows, Lancaster and co., Simmons and White, Hilda Hawthorne, Harry Deece, Phil Staats, the Two Harts, and Mangean Troupe.

BANGOR, ME.—The Gaiety (Stephen Barrett, mgr.): Aug. 23-28: Mantilla, Ethel Barry and co., Carr, Monroe, Stevens and Leroy, and the Woodwards. 30-4: George Winsfeld and co., Blacken dogs and monkeys, Dunn Sisters, Great Militar, and Jerome and Hunter. 6-11: Bush Family, Hambert and Williams, Will Coleman, Kreacos and Fox, and Sandow and Lambert; attendance good.—Ackens' Theatre (Ackens and Blood, mgrs.): 23-28: Johnson Brothers and Johnson, Guy Bartlette and co., the Monterays, Burke and Urline, and Musical Irving. 30-4: Harry Batten and co., the Maison Four, Harry Newman, Tiny Williams, and Rasco and Sims. 6-11: Scottish Four, Darra De Leon and Yosco, Felton, Shaw and Robinson, and Cottis Le Page; full houses.

DELAWARE, O.—Theatorium (Frost and Herman, mgrs.): Aug. 28-3: Gertie Richie, Colb and Miller, the Norwoods, and Marie Wiley pleased fair business.

PEORIA, ILL.—Main Street (E. C. Burroughs, res. mgr.): House opened 6 with Ah Ling Foo. Five Lavilla Girls, the Belmonts, Macauley and Conwell, West and Van Sickles, Mary Shaw, and Karl Kirdella's comedy dogs; house has been thoroughly overhauled.

BAYONNE, N. J.—Bijou (Feiber and Shea, mgrs. Bert D. Howard, res. mgr.): Opened its season Aug. 31 to big business. Haviland and Thorn, the Weber Family, Welch and Maitland, Harper Smith Trio, Balbo Brothers, and Neil Varley; excellent bill.

JONESBORO, ARK.—Majestic (Collins and Bridges, mgrs.): Vaudeville and John Collins in illustrated songs.

RICHMOND, VA.—Colonial (J. A. Sayer, mgr.): Aug. 30-4: Howell and Webster, Powers and Freed, and Morgan and Chester to capacity.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): Aug. 23-28: Rafayette's dogs, Marimba Band, Francesca Redding and co., Scott and Whaley, Ramsdell and Slaters, Walter James, and Adams and Mack; good business. 30-4: Mlle. Marsella's trick birds, Warren and Brockway, Cartmell and Harris, May Boley, Austin Brothers and co., the Chamberlins, and William Dillon.

HAZLETON, PA.—Palace (Joe J. Laughran, prop. and mgr.): Aug. 30-4: New York Comedy Four, Excella and Franks, Ruby Caldwell, and Three Deltons to good business.—Family (Knoblaugh and Hershey, props.): H. Hershey, res. mgr.): Will open 13. The house has been entirely remodeled, increasing the seating capacity and enlarging the stage.

CANTON, O.—Orpheum (Sun and Murray, lessees; Fred Hilton, mgr.): Opened Aug. 30. Barr and Smith Duo, Sautell, Brooks and Carlisle, Frank Johnson, Newton and Clayton pleased.—Lake Park Theatre (H. B. Reis, mgr.): 30-4: The Conneras, Florence Arnould, Leonard and Phillips, George Pettengill, Josephine Gassman and Picks, the Six Musical Nosses pleased good business.

CHEYENNE, WYO.—The Atlas (Thomas Heaney, prop. and mgr.): Aug. 23-28: DeChantal Twins, the Torneys, Lee Beggs and co. pleased good business. 30-4: W. S. Kelly, Murray's Dog Show, Busch Brothers.

ESCANABA, MICH.—The Bijou (A. E. Atkinson, mgr.): Aug. 29-4: Sylvester and Vance, illustrated songs, and motion pictures, pleasing big business.

NEW ROCHELLE, N. Y.—Theatre (M. Loew, prop.; J. L. Lee, mgr.): Aug. 30-1: W. C. Hoeber and co., May Dillon, Mildred Morris and co., Harry Le Mar, Lewis and Young, Carmen Sisters, 2-4: De Vole Trio, Charles B. Dayton, Hazel and Hawkins, Broadway Boys, Connelly and Curtis, Musical Dave, Yelm and Spencer, Joseph Maxwell and co; business good.—Item: William Evers, treasurer, has returned from a two weeks' vacation.

HARTFORD, CONN.—Poli's (S. Z. Poli, prop.; G. N. Hanscomb, mgr.): Packed houses all the week of Aug. 30 greeted a pleasing bill, in which Russell Brothers and Belle Blanche were the topliners.—Scenic (H. C. Young, mgr.): An attractive programme consisting of Harry Hanson, Jean Mortiman, Joe Mole, Katherine Ryan, Marion Marshall and novel pictures drew full houses 30-4.

SARATOGA SPRINGS, N. Y.—Pontiac (John C. Grau, lessee; Henry H. Freck, mgr.): Aug. 26-2: Frank Sherlock Jean Van Dale, Ford and Miller, Francis Elliott, Reese Brothers, Lawrence Corbitt, Louisa Kay, Walter Reynolds, Frank Burton, Martin F. Reynolds, Golden and Golden, Carter and Vincent; S. R. O. every evening.

ELMIRA, N. Y.—Rialto (F. W. McConnell, mgr.): Aug. 30-4: Ashley Sisters, Anna Harvey, Lottie Fayette, Helen Clifford, Louise Barrett, Max Bruno; good houses.—Happy Hour (Ira Vandemark, mgr.): 30-4: Kernshaw and Irwin, Harry Green, the Milans; large business.—Grand (E. J. Toole, mgr.): 30-4: Lew Benedict, Rossley and Rostelle, Frank Wilson, J. Carroll Crispin; good houses.

LEXINGTON, KY.—The Majestic (John Elliott, mgr.): Dark.—Hippodrome (L. H. Ramsey, mgr.): Opened season Aug. 30-4 to S. R. O.; good bill, including Two Hermadoes, Three Troubadours, Joe Carrol, Bates and Christie, Gus Bartram.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.): Aug. 30-4: Franklyn Ardell and co., the Almonds, Charles Reilly, Clarence Bessey, and the Three Marvelous Mells pleased good houses.

AKRON, O.—Lakeside Park Casino (N. O. T. and L. Co., owners and mgrs.): Aug. 30-4: Solora, Rice and Cady, Jesse Hale and co., Howe and Cain, Dorothy Dane, Dorsch and Russell; large attendance; performers entertaining.

YORK, PA.—Auditorium (B. C. Penta, mgr.): Opens 6.—Alhambra: Aug. 30-4: Mildred and Lester, Musical Buckleys, Mr. Roelofs in illustrated songs, moving pictures.—Mystic Star: 2-4: Clito and Sylvester, Backman and Grofs, Collins and Welsh, moving pictures.—Item: Mystic Star reopened 2, with new policy and an enlarged auditorium and stage.

WILMINGTON, DEL.—Grand Opera House (L. B. Cool, mgr.): Aug. 30-1: Taylor Twin Sisters, Marshall Montgomery, Shean and Warren, Four Dancing Denos, All, Hunter and All; large houses; performances not strong. 2-4: Shean and Warren, Lloyd and Whitehouse, Transatlantic Four, Eddie Gardner, Gray and White.—Dockstader's Garrick Theatre: Repairs and improvements not completed.

EVANSVILLE, IND.—New Grand (Ferd Wastfer, mgr.; Martin Beck, gen. mgr.): The house with Orpheum circuit attractions opened 5. Matinees Sunday, Tuesdays, Thursday, and Saturdays.—Oak Summitt Park (Charles H. Sweeton, mgr.): Aug. 29-4: Murphy and Powell, Carberry and Stanton, Blasett and Scott, W. J. Mills.

MERIDEN, CONN.—Poli's Theatre (J. Burnett, res. mgr.): Aug. 30-4: Kelso and Leighton, Neil McKinley, Fougere and Emerson, Ajindo Trio; S. R. O. Rose Stahl 8.

PEEKSKILL, N. Y.—Colonial: Aug. 30-4 (first half): The Cubanola Trio, Dehavem and Whitney, Richards and Grover, Lou Anger. (Last half): Bailey and Bailey, Lewis and Young, Reva Larsen Troupe, Uou Anger.

TRENTON, N. J.—Trent Theatre (Montgomery Moses, mgr.): Aug. 30-4: Excellent bill consisting of Louis Gerertin and co., Mattie Lockett, Howard and Collins Trio, Amy Butler and Her Boys, Aneta, Leo Donnelly, Clarence Wilbur and co.; business large.—State Street Theatre (Herman Wahn, mgr.): 30-4: Capacity houses; good attractions. Lasknes' Pooey Circus, Clyde Bates and co., Octeria Neal, Flanagan and Nolan, Caffrey and Grant, Eckel and Dupree, La Cantra and Raruo.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): Aug. 30-1: Younger Brothers, Gray and Gray, Jack and Claire, and Coun and Lewis pleased.

FALL RIVER, MASS.—Bijou (L. M. Boas, mgr.): Aug. 30-4: Clarke and Temple, John Philbrick, Tomy Dugan, Martin and Frabrinni, Florence Stanley and co., Alice Wilcox, Dacey and Donald to large attendance.—Premier (L. M. Boas, mgr.): 30-4: Francis Wood and co., Ruth Beecher, Kelly and Catlin pleased good attendance.

FORT WAYNE, IND.—Temple of Vaudeville (Frank E. Stouder, mgr.): Will open its season 6.

PORTLAND, ORE.—The headline feature at the Orpheum Aug. 23-28 was the musical comedy, At the Country Club. There were twelve people in the turn, three principals, and the others singers and dancers of exceptional merit. An attractive soubrette, Ruby Raymond, and Hughes and Raymond, sing and dance their way into favor. A unique contortionist, Marseilles, was worthy of mention. Gardiner and Revere were amusing. The Arlington Four, the McGradys, and pictures all the bill.—The bill at the Grand 23-28 consisted of Hugh Lloyd, billed as "the king of the cord elastique." A sketch, Dutton's Claim, in which appear Emily and Jessie Dodd co., Roltaire, magician; Three La Maxe Brothers, acrobats; Harvard and Cornelle in a singing and dancing act, The Actress and the Dude; Tom Bateman, dancing sailor, and pictures.

TROY, N. Y.—Proctor's Griswold (Guy Graves, res. mgr.): Aug. 30-4: Mr. and Mrs. Nick Hughes, W. H. Burke, Bartell and Garfield, Hanson and Bonet, George X. Wilson and co., Norman Newell, Smith and Harris, Ollie Wood and Archer Brothers pleased full houses.

BROCKTON, MASS.—Hathaway's (McCue and Cahill, mgrs.): Aug. 30-4: George H. Whitman and Eloise Davis, Hearn and Rutter, Mal Bates and Vergie Neville, Tenie Russell, Fred Rivenhall, Fields and Hanson to large houses; good bill.—Sheedy's (W. A. Bullivant, res. mgr.): 30-4: Murry Livingstone and co., Coden and Clifford, John W. Cooper, Frances Girard, Tyson and Brown to good business.—Orpheum (F. U. Bishop, mgr.): Opened its second season 30 with a good bill. De Witt's Living Statues, Young Sandow and Otis Lambert, Emerson and Vanhorn, Jimmy Hussey, Silver and Sands, Norris and Wylie to full houses.

RACINE, WIS.—Bijou Theatre (Campbell and Danforth, owners; F. B. Stafford, mgr.): Aug. 30-5: Carl Hewitt and co., Julian and Dyer, Pauline Blosson, Lyer La Pine, Harry Barnestein; liberal patronage approves it.

SHEBOYGAN, WIS.—Unique Theatre (L. H. Williams, mgr.): Aug. 30-5: Capacity houses. Kelcey Sisters and Billy Cummings, Beulah Benton, Fontella, Little Christine, the McGreevys, Esther Burns' Musical Trio, Hayter and Janet, Edwin Warren, Ethel Williams.

JACKSONVILLE, FLA.—Airdome (A. J. Clark, mgr.): Aug. 23-28: The Zat Zams, Mexican knife throwers; Riona, the squaw; the Gerald Musicians, Francis Fairfield, Thomas Ryan.—Majestic Theatre (A. Hort, mgr.): 23-28: The Dixie Four, Blossom Harris, Miller and Atwood, Fred Laurence.

BROWNSVILLE, PA. — Grand Opera House (Ray Bush and Charles Story, mgrs.): Marie Ward, Sam L. P. Phillips, Devere Brothers, Julia Edwards, Granack and Hall Aug. 30-1 pleased S. R. O.—Arcade Theatre (H. H. Crawford, mgr.): Russel Bingham, Percival Shaw, and Sherman Comedy co. 30-1; excellent bill; pleased immensely.

LA CROSSE, WIS.—Bijou (Frank Koppelberger, mgr.): Aug. 23-28: Will Rossiter's Bunch of Kids, Herbert Brook and co., Lorraine Mitchell, Thomas Mahoney; large houses.

BIRMINGHAM, ALA.—Hippodrome (E. P. Lyons, mgr.): Opened Aug. 30 with Royal Roman Trio, Polof Sisters, Raymond and Harper.

MEMPHIS, TENN.—The leasing of the Jefferson by William Morris, Inc., gives Memphis two high-class vaudeville houses. Much interest is being shown already in the light locally and large advance sales indicate a prosperous year. The warm weather is not all over yet, which militates some against large houses at the early openings. The general prosperity in the Memphis territory justifies the expectations of managers for a profitable season.

HAMILTON, ONT.—Bennett's Theatre (A. J. Appleton, mgr.): Opening week, Aug. 30-4, found packed houses, presenting The Devil and Tom Walker, Ed Morton, the Vivians, Five Musical McLarens, Pete Baker, Overing Trio, Christmas Eve, and moving pictures.

BUTTE, MONT.—Orpheum (C. N. Sutton, mgr.): Aug. 23-28: Mary Norman, Ed F. Reynard, James Young, Lorayne Osborne and Robert Strauss, Bison City Four, Pilu, Ed Ross, Hughes Musical Trio. 30-4: Valerie Bergere, Tuscany Troubadours, Six Glingerettis, Albertus and Altos, Laura Buckley, Joe Jackson.—Majestic (C. N. Sutton, mgr.): 23-28: William Cahill, John Bandy and Florence Fields, Helen Berresford and co., Frobel and Ruge, Charles Colby and Lillian May. 30-4: Anna Eva Fay, Maddox and Melvin, Elsie Cressy and co., Josephine Ainsley.—Empire Theatre (L. M. Quinn, mgr.): 23-28: Memora, George Evers and Pork Chops, Violette Curtiss, Sid Giroux, the Oldfields. 30-4: Princess Tarpoe, Marathon Quartette, Clever Clark, Stanley and Scanlon, Sid Giroux, Essie Sergeant, Lola Tayleure, and O. N. Emore.

SYRACUSE, N. Y.—Grand (The Grand Co., mgrs.): Aug. 30-4: Mlle. Dazie, Four Readings, Barry and Wolford, Donald and Carson, Keane and Briscoe, Gavin and Platt, and Hill, Cherry and Hill to large audiences.—Savoy (L. Desmond, mgr.): 30-4: De Marcosse, Frank and Fredda Terrill, Goldie, Billy Martin, the Langdons, and Sharp Sisters drew well.—Item: Mlle. Dazie and her husband, Mark Loescher, a former Syracusean, were entertained by Assemblyman and Mrs. Henry J. Walters during their stay here.

OSWEGO, N. Y.—Richardson (Frank E. Foster, mgr.): Aug. 23-28: Rosser and Georgette, Ralph Edwards, Golden and Golden, 30, 31: Sherlock and Van Dalle, Lord and Miller, Mae E. Addison. Business the very best.—Orpheum (Charles P. Gilmore, mgr.): 30-1: Douglas and Douglas, Elsie Harvey.

MEMPHIS, TENN.—Jefferson (A. B. Morrison, mgr.): Opened 6 as a vaudeville house, showing the William Morris bookings.—Orpheum (Max Fabish, mgr.): Season opened Aug. 30 with fine business. Grigolati's Aerial Ballet was the headliner.—Lyceum (Clarence Weiss, mgr.): Opens 27 with Al. G. Field's Minstrels.

SCRANTON, PA.—Poli (J. H. Docking, mgr.): The opening bill for the season Aug. 30-4 was excellent, to capacity houses. Porter J. White and co. in The Visitor as a headliner and The Song Shop, the Mangean Troupe of Acrobats, Corcoran and Dixon, Hoey and Lee, the Two Pucks, Dynes and Dynes, 6-11: La Titcombe, Harrold and Wood, Harlan Knight and co., Robert De Mont Trio, Halligan and Ward, McDevitt and Ward, Luce and Luce.—Wonder (P. J. Herman, mgr.): 30-4: Miss M. Lafferty, the Great White Yost, Handley and Cawley; bill and business excellent.—Orpheum (J. H. Farrell, mgr.): 30-4: Harry Peters, Dick Mack; bill and business excellent.—Columbia (O. Nelson Treis, mgr.): 30-4: The Big Review in The Frivolities of 1919; co. excellent, to capacity houses. Clem Bevins and Lillian Ardell were featured. The chorus was fine. Jardin de Paris Girls 2-4. Miss New York, Jr., 6-8. The Briesdiers 9-11.

COLUMBIA, S. C.—The Lyric (F. W. Rockefeller, mgr.): Aug. 30-1: Wayne Musical co. has given an excellent show to S. R. O.—The Grand (Carl Davenport, mgr.): Billie Beard Smith and Adams, Dolly Eptin; good bill and attendance.

NORWICH, CONN.—Auditorium: Season opened Aug. 30 with a good bill, consisting of Merrill and Norman, Jennie Edwards, Robinson and Gaten, Nan Evans; business large.

ROCHESTER, N. Y.—Cook's (J. H. Finn, mgr.): Aug. 30-4: A genuinely entertaining bill has been provided for the opening of the vaudeville season, including the DeHaven Sextette, Seldoms' Venus, Bert Leslie and co., Julia Frary, Mullen and Corelli, Alf Grant, Leville and Sinclair.—Item: John H. Finn, who has been in the city for the past year as general press representative of the Moore-Wiggins Co., has been appointed manager of the Cook Opera House, and will also act in that capacity at the new Temple Theatre when it is completed in November. Mr. Finn takes the place of Mr. Wiggins.

OTTAWA, ONT.—Bennett's Theatre (Gus S. Greening, mgr.): Aug. 30-4: Annie Abbott, Howard Bros., Gracie Emmett and co., Silbon's Cat Circus, Sisters Dolly, 8th Baxter, Jack Lee; capacity business; very good. 6-11: Fox and Clark, Clifford and Burke, Dewitt, Burns and Torrence, Ed Morton, Vinnie Daley.

BRIDGEPORT, CONN.—Poli's (S. Z. Poli, prop.; S. W. Sanderson, res. mgr.): The last week of stock co.'s sixth Summer season was devoted to The Heir to the Hoorah Aug. 30-4, and did good business. Vaudeville, with the Russell Brothers' antediluvian sketch, as headliner, comes Labor Day. Others of the bill will be Lasky's The Song Shop, Campbell and Nates, Couch Richards Trio, Henry and Layella, Amy Butler and co., and Three Ernests.

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FALL RIVER, MASS.—Academy of Music: Aug. 23-28: James A. Byrne, Jr., Al Grenier and Frank La Rose, the John Byrne Troupe, Harry Bonton, Hoover and Clark, and Myrtle Miller, to good attendance.

ALBANY, N. Y.—Gaiety (Howard B. Nichols, mgr.): Marion's Dreamland Burlesquers co. Aug. 30-1, offered a fine up-to-date performance, to overflowing houses. Dave Marion was a strong factor; his new songs went well. Henry Riley, an Albany boy, was also well received. Watson's Own co. 2-4.——Empire (James H. Rhodes, res. mgr.): An entirely new burlesque organization, The Star and Garter Show, inaugurates the season at this house 2-4. Co. unusually large and departs somewhat from the usual burlesque offering. Gay Masqueraders 6-8.

MARION, O.—Family Theatre: Has been leased by the Gus Sun Vaudeville Circuit, who will open the house at an early date.

WATERTOWN, N. Y.—Antique (A. J. Colburn, mgr.): Aug. 30-4: The Musical Silvers, Brand Sisters, Hattie Ramsey; excellent bill and S. R. O.——Bijou (W. F. Croucher, mgr.): 30-4: Mr. Haines, Jack Williams pleased good business.——Wonderland (E. Bruce Frasier, mgr.): 30-4: Weissner Sisters, Al Beach pleased good business.——Item: Manager Frasier, of Wonderland, leaves 5 and will take the management of the Opera House at Dayton until Nov. 1.

LOWELL, MASS.—Hathaway's Theatre (Andrew E. Hathaway, owner; John I. Shannon, mgr.): Opened Aug. 30, to large and pleased houses. Phantistic Phantoms, Grace Elwyn, Simmons and White, Desmond and Bailey, Frank and Marion Moore, Three Ernests, A-Ba-Bi's Postal Card Album; good bill.——New Palace (Carl Cookson, mgr.): Opened under new management 6: Louise Henderson, female ventriloquist; Charles Mack, Marion Allen, Sears and Lamone, Mr. and Mrs. Nelkans.

PITTSFIELD, MASS.—Empire (J. H. Tebbetts, mgr.): Will open 6 with strong vaudeville bill. House has been newly painted, new chairs added and a general remodeling throughout.

MONTREAL, QUE.—Bennett's has an exceptionally good bill Aug. 30-4. It is headed by Fred Lindsay. Others: Melleville and Higgings, Clifford and Burke, Dewitt, Burns and Torrence, Foy and Clarke, Vinnie Daly, John D. Gilbert, and the Alpha Four.——The Duckings at the Royal give a good show. Damsel and Fair in an operatic travesty, Fred Bull and Lillian Raymond, and Frank Cullen are the chief items of the olio.——Eugene Thibodeau, the strong man, is the feature at Dominion Park.——Bohmer Park has a good bill, including the Kohler Trio, Charles Herries, Deas, Rees and Deas, Robison and Grant, and the Musical Winfields.

CLINTON, IA.—Family Theatre (George Otterbach, mgr.): Opened Aug. 29 to crowded houses, with a good vaudeville programme by Buchanan Dancing Four, Casad, De Vern and Walters, White and Simmons, Winnie Crawford, and Lloyd Livermore.

TOLEDO, O.—The Arcade bill for week Aug. 29 contained Yomamoto Brothers, the Randalls, Eddie Foyer, Hall and Kent, Pearl Allen.——At the Valentine: Annie Vivian, Grace Belmont, Dayton and Fields.

JAMESTOWN, N. Y.—Celoron Theatre (J. J. Waters, mgr.): Aug. 16-21: The Piano Four, Banyon, Mullen and Corelli, Howard and Howard, Tom Fletcher; good show and business. 30-4: Webb's seals, Charles Leonard Fletcher, Dixie Serenaders, Burns and Fulton, Can Camp; good show and business.

SPRINGFIELD, O.—Sun (Sun Amusement Co., mgmt.): Will open the season 6 with Elwood Ladies' Band, Print-George co., Royer and French, Dancing Darling, Grace Georgette.——Spring Grove Casino (Sup. Ry. Co., mgmt.): Closed the season Aug. 28.

NEWPORT, R. I.—Sheedy's Freebody Park Theatre (Charles E. Cooke, mgr.): Aug. 30-4: Gordon Eldrid and co., Elinore and Germon, Fortune Brothers, Henry Leone and Anne Dale, Clemenso Brothers, Payton and Wilson, Henri French, Belle Hathaway's monkeys; fine business.——Opera House (Cahn and Cross Co., mgrs.): 30-4: Two Le Clairs, Hansone, Emmett and McNeal, Haley and Nolan, the Sidonias; S. R. O. business.

HARRISBURG, PA.—Orpheum (C. Floyd Hopkins, res. mgr.): Opened Aug. 30; attendance fine; Hr Greenway, Fred Gary and Nellie Graham, Hall Brothers, Evans and Lee, Ward-Klare and co., Melnotte Twins and Clay Smith, and Circumstantial Evidence.——Hippodrome (A. L. Roumfort and Co., Inc., mgrs.): Bradford, Masaroff, Russell Minstrel co. 30-4.——Paxtang Park (F. M. Davis, mgr.): Closing week of 30-4 to fair business: Ed Estes, Whitney and Bell, Charles O'Toole, May and Lillian Barnes, Mr. and Mrs. Mitchell.

JERSEY CITY, N. J.—Town Talk co. commenced its season at the Bon Ton Theatre Aug. 26-28 to good business, but the show is way off as to quality. The opening performances were poor in every respect, as to people and business. James Francis Sullivan, James Mullens, Margaret Lane, and Sam Hearn are the principals. The Frolicsome Lambs co. came 30-1 to fine business and gave a real show, which was good from start to finish. The olio is very good. Sam Devere's co. 2-4. Dreamland Burlesquers 6-8. The Big Review 9-11.——Items: Gertrude Fiske and May Belmont are the hits of the Frolicsome Lambs co. The former is a fine soprano and the latter a good coon shouter.—Season at the Hudson Theatre (Union Hill) opens Labor Day. Straight vaudeville.—There is a rumor that Keith-Proctor's Theatre is to go back to vaudeville.—William H. Walsh (Kid), formerly of Keith-Proctor's, was a visitor here recently.

EAST LIVERPOOL, O.—Newell Park (George W. Clarke, mgr.): Aug. 30-4: Two Jacksons, Alarcon Trio, Great Nosskopf to large crowds.——Rock Springs Theatre (J. Howard Maxwell, mgr.): Tribune Babv Show 31 to crowds, Rocereto Orchestra Band 5. Tri-State Fair 14-17.——Lyric Theatre (W. B. Dillinger, mgr.): Carter and Butler, wrestling, 4. Regular vaudeville season opens 6.

OIL CITY, PA.—Star (G. H. Lowrie, mgr.): Aug. 30-4: Bertha Dowd Mack, Dugan and Paige, Sandow, Billy Burns, Morton, Keenan and Risnour; good business.——Orpheum (McCullough and Frazier, owners): 30-4: Bailey and Crowmer, West Benton, Rennee Family; big houses; fine satisfaction.

PAWTUCKET, R. I.—The Bijou (David R. Bumington, mgr.): Aug. 30-4, to packed houses: Mantella, the Pelots, Marie Elmer, Gardner, West and Sunshine, Joe Carey, Adams Trio.

LOS ANGELES, CAL.—Sam Watson's Farmyard Circus closely held the attention of the Orpheum-goers Aug. 23-29. Others: Grigg, Herbert and Willing, Lilly Lena, Gibson Girl Review, Three Donals, Julius Tannen.

Correspondence

ALABAMA.

TROY.—FOLMAR'S THEATRE (Mr. Davids, mgr.): Will open with Charles A. Miller in St. Elmo Octo. 4. Mae Steward 18. The Girl from the Sunny South 19. Charles B. Hanford in The Taming of the Shrew 29. The Gingerbread Man Nov. 11. Coburn's Minstrels 12. The Lion and the Mouse 16. Salomy Jane 19.

MOBILE. — THEATRE (J. Tannenbaum, mgr.): Season 1909-10 opened with Tim Murphy in My Boy 3. McFadden's Flats 4.——ITEM: Manager Tannenbaum returned this week after spending a pleasant vacation in the East.

MONTGOMERY.—THE GRAND (W. A. Mattice, mgr.): Opened with McFadden's Flats 2.

ALASKA.

NOME.—EAGLE HALL: The Dante-Durwood-Code co. July 31-Aug. 15; gave satisfaction to full houses. Code Amusement Aug. 16-2.——ITEM: Mr. Dante and his co. left Aug. 16 for Yukon River points.

ARIZONA.

TUCSON.—ELYSIAN GROVE (E. Drachman, mgr.): Raymond Teal Musical Comedy co. in Bishop of Binningham and in Gay New York, scoring big hits in both bills; S. R. O. at opening performance and good business throughout the week.

ARKANSAS.

FORT SMITH.—ELECTRIC PARK AUDITORIUM (R. J. Mack, mgr.): The Great Hickman-Bessey co. Aug. 24-29 in Thorns and Orange Blossoms, Lena Rivers, The Call of His Mate, The Sweetest Girl of All, Mexico, and Just Plain Folks. The past week at the Auditorium enjoyed the largest business ever done at this popular place of Summer amusement. The Hickman-Bessey co. will remain for all next week.——LYRIC THEATRE (W. B. Russell, mgr.): The De Wolf Trio, Anna Beckman, Helen Alford, Christmas at Higgins (cast included E. S. Norton, Helen De Land, and Gilda McCoy) Aug. 23-25; record breaking business. Ruff and Cusick, Anna Beckman, Mack and West, and Jack J. Crotty and co. 26-28 to large business.

LITTLE ROCK. — CAPITAL THEATRE (John P. Baird, mgr.): Georgia Minstrels Aug. 25; fair performance, to fair business. Past Mail 4. Soul Kiss Oct. 1.——ITEM: Charles T. Taylor, formerly manager of Capital Theatre, Little Rock, Ark., for the past nine years, will manage the Schenectady, N. Y., house this season.

JONESBORO.—EMPIRE (V. C. Pettie, mgr.): The Missouri Girl 16. Forgiven Oct. 20. Wood Sisters 21-23. When His Wife's Away 26. Gertrude Ewing 28. Louis James in Peer Gynt Nov. 12.

CALIFORNIA.

OAKLAND. — MACDONOUGH THEATRE (C. P. Hall, mgr.): Paid in Full Aug. 23-28; fine production to good houses. International Grand Opera co. 26-28: operas well rendered; capable co.; attendance fair.——LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop's Players in The Genius; production and business very satisfactory; George Friend in leading role made great hit. Romeo and Juliet 30-5. The Lion and the Mouse 6-12.——THE BROADWAY (Guy C. Smith, mgr.): Smith's Stock co. presented Are You a Mason 22-28; performance good; capacity houses; fine work by Landers Stevens and Georgia Cooper. At the Old Cross Roads 30-5.

COLORADO.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): The Kempton Komedy Kompany played a week's engagement Aug. 23-28 to good houses; co. good.

LA JUNTA.—THEATRE (H. H. Bourne, lessee and mgr.): Will open with The Alaskan 18.

CONNECTICUT.

BRIDGEPORT.—JACKSON'S (Ire W. Jackson, prop. and mgr.): Dolly Varden Aug. 24; first-class and business good. Burns-Johnson fight pictures 27, 28. David Copperfield had its premiere 30; a regretfully small house saw it, probably believing it to be of the same type as Dickens' plays in general, whereas it was infinitely better. A local paper made a hit with Dickens' students by announcing that "David Copperfield occupied an orchestra chair during the performance," doubtless referring to the presence of Edward C. White and Mildred Holland, who came here to see the premiere. W. H. Turner in The Sporting Deacon 1, 2, repeated his David Harumesque hit. Paid in Full 4 was especially noteworthy because of the presence of Blanca West, of this city, whose engagement has just been announced. Rose Stahl comes to us Labor Day, in The Merry Widow 7. The Honeymooners 8. A published list of the attractions at Jackson's for the ensuing two months shows a notable array of high-class and popular plays.——ITEMS: In addition to continuing as treasurer of the house, John J. Fits Patrick has been appointed press agent. Long and painstaking service merits the promotion.—William Fits Patrick will act as assistant treasurer and "Smiling Joe" Kiley will guard the ticket box for the 1,000 owth season.—The builders are about ready to deliver an entirely new front for the house wherein the title "Smith's" gives way to "Jackson's," and a big electroller and electric letters announce the attractions.—Manager S. Z. Poli has bought land from the Fox Estate on Main Street, near Congress, for his new theatre, promised for readiness Feb. 1.—Everything points to an exceptionally good season.

WILLIAM P. HOPKINS.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Channing Pollock's Such a Little Queen, which is meeting with such success on Broadway, had its preliminary Aug. 26-28, and scored the same hit that has marked its metropolitan debut. Winchell Smith's A Fortune Hunter, which was seen here for the first time last Spring, again met with the same unanimous favor, and when it appears at the Gaiety Theatre on Broadway 4 it will unquestionably make a decided hit and have a long run. An American Widow 2-4.——HARTFORD (H. H. Jennings, mgr.): The regular season will be inaugurated 4 when Sam Bernard will present his new play, The Girl and the Wizard. Sousa's Band is underlined at Foot Guard Hall 7-9.

A. DUMONT.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Adaline Fildes Aug. 27 in Dolly Varden to a good sized and well pleased audience; Miss Fildes is a bright little actress, with a fair voice, and she was ably supported by a co. of good singers and a fairly capable chorus; scenery and costumes bright and pretty. Daniel Sullivan 4. Edward C. White's production of David Copperfield 6 (Labor Day).

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): Dolly Varden, with Adaline Fildes, Aug. 30; made fair impression; poor house. A Girl of the Mountains 1, to well filled house; performance and co. fair. W. H. Turner in The Sporting Deacon 4. The Girl of the Golden West 6.

NEW LONDON.—LYCEUM (Jackson Amusement Co.; Walter T. Murphy, res. mgr.): Just Out of College 3. Charcoot 6. David Copperfield 9. The World and Women 10. The Girl of the Golden West 11.——BIJOU (David Almy, mgr.): Aug. 30-4: Jack Inglis, Simon Duo, Leslie Thurston, Trainor and Hunt, and pictures; business good.

WINSTED.—OPERA HOUSE (Parsons and Morris, lessees; Mills E. Norton, mgr.): The season opened with Polly of the Circus 1 to good business; performance fine. David Copperfield 2. The White Squaw 6. Paid in Full 9. Quincy Adams Sawyer 13. East Lynne 15. The Isle of Spice 20.

WILLIMANTIC. — LOOMER OPERA HOUSE (John H. Gray, mgr.): A Girl of the Mountains Aug. 31 opened season; well attended, many coming from Coventry on the new trolley. David Copperfield 4. Girl of the Golden West 9.

WATERBURY. — POLI'S THEATRE (Harry Parsons, mgr.): Opened 6 with two performances of Paid in Full. Rose Stahl in The Chorus Lady 7. The Merry Widow 8. The Honeymooners 9. Cecil Spooner in The Little Terror 11.

DELAWARE.

WILMINGTON. — AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Dark. Will not open until cooler weather.

FLORIDA.

JACKSONVILLE.—DUVAL THEATRE (Mr. Delcher, mgr.): To open for the season with The Soul Kiss 10. The Wolf 14.——ORPHEUM (James Burbridge, mgr.): Mabie Paige has completed a thirty weeks' successful engagement and left for Montgomery. Wayne Musical co 6-12.——DIXIE THEATRE (James Burbee, mgr.): Dark.

PENSACOLA.—OPERA HOUSE opened with McFadden's Flats 3. Tim Murphy 4. Howard Dorsey in repertoire 13-18. Traveling Salesman 23. York and Adams 24. Land of Nod 25.

GEORGIA.

ROME.—OPERA HOUSE: Will open 9 with The Land of Nod.

IDAHO.

BOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendenhall, mgr.): Turner-Delia Pringle Stock co. in Good Old New England Folks past week; business fairly good. Josh Perkins 6. Fifty Miles from Boston 7. Texas 21. Farris-Hartman co. 30. Emma Bunting Oct. 5. Royal Italian Grand Opera 11, 12. The Cat and the Fiddle 13, 14. Sunny Side of Broadway 28.——ORPHEUM (Jim Hawley, mgr.): Light business.——PARK THEATRE: Harrington and Gale, Imperial Musical Comedy co.; very light; not as well patronized as they deserved.——THE BOE: Continues with capacity houses with splendid new and up to date pictures.——THE NEW LYRIC: Spectacular fairy this week just splendid; draws good crowds.——STAR: Good pictures and business.——ITEM: The Boe and Lyric get their pictures direct from New York through an agency in Ogden, U.

ILLINOIS.

ELGIN.—OPERA HOUSE (Fred W. Jencks, mgr.): The Harry Scott co. presented Girl from U. S. A. Aug. 28, with Rosamond Harrison as Jack. Other members: W. H. Belmont, Lew Silvers, Charles Harris, Harry O'Lynn, Fred Walter, Elmer Fritz, Joe Billings, Harry Blake, Earl Grey, Margaret O'Brien, Ida Anderson, Sarah Gillam, Edna Brown, May Wright, Mabel Goodrich, Lulu Anderson, Rose Smith, Christine Peters and Mary Russell. Fred Walton is co. manager. Capacity business at matinee and fair sized audience at night. Hopp Hadley offered Montana 30 and pleased good house. The co. included William H. Ferris, Malcolm Blevins, Billey Lackaye, Herbert Parker, Thomas Conrad, Harry Elmore, Conrad Thomaston, Paul Morris, Harry Kisel, Chrysta Benson and Mayo Keese. Wizard of Wiseland 3. Married in Haste 4. Jane Eyre 6. Lena Rivers 9.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.; S. B. Harrington, res. mgr.): The Farmer's Daughter Aug. 29; excellent business; drama good. The Honeymoon Trail 1. Sunshine and Tempest 5. Le 9.——MAJESTIC (National Amusement Co., mgrs.; Henry Sandmeyer, Jr., res. mgr.): The Yankee Doodle Detective 29-28; stirring; drew well. The Time, the Place and the Girl 29-1; solid business; Rice co. The Girl from the U. S. A. 2-4. The World and a Woman 5-8.——MAIN STREET (E. C. Burroughs, res. mgr.): House opens season 6.——ITEMS: H. H. Frazee, who has The Time, the Place and the Girl and numerous other attractions, was here during the production in this city. He is a former Peorian.—Thomas Gorman, Jr., formerly with Main Street, is now in Grand Rapids, Mich., where he is assistant manager of Temple Theatre.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Season opened 4 with The Golden Girl. Askin co. in Le 10.——MAJESTIC (National Amusement Co., lessees; C. H. Ramsey, res. mgr.): Season opened with Yankee Doodle Detective 22-25; good co. and business. Shadowed by Three 26-28 pleased medium business. The Girl from U. S. A. 29-1 opened to pleased capacity. The Time, the Place and the Girl 2-4. The World and the Women 9-11.

DIXON.—OPERA HOUSE (Harry McManus, mgr.): Opened with Tempest and Sunshine Aug. 21 to fair house; good co. Brookfield Farm 30; fair house; good co. Blue Mouse 31; excellent, to good house. Cow-Puncher 1; good, to fair house. Colored Aristocrats 6. Lena Rivers 7. Married in Haste 10. French Polly Girls 13. The Girl from the U. S. A. 14. Her Dark Marriage Morn 17. Mahara's White Minstrels 20. Jane Eyre 22. Prince of To-night 28. Bunco in Arizona 29.

CANTON.—GRAND OPERA HOUSE (J. W. Gossell, mgr.): Opened with Orange Blossoms 3. French Follies Burlesquers 7. Lyman Twins 8. Meadow Brook Farm 13. Jane Eyre 14.——ITEM: F. B. Powelson has taken charge of Opera House in Galesburg. Mr. Gossell, the new manager, is very well known here. He expects to fill in moving pictures on open dates.——VARIETIES (J. W. Spangler, mgr.): Opened 28 with Varietie Stock co., changing bill three times weekly; business very good and bill good.

AURORA.—GRAND (Chamberlain, Harrington and Co., mgrs.; Charles Lamb, res. mgr.): Le Aug. 28; excellent co. to capacity business. The Lyman Twins in The Prize Winners 30; good co. to fair business. Thorns and Orange Blossoms 28; two performances to good business. Tempest and Sunshine 29, matinee and night, pleased good business. Honeymoon Trail 30. Lena Rivers 3. Jane Eyre 4. Powell and Cohn 5-12.

DECATUR.—POWERS' GRAND OPERA HOUSE (Thomas Ronan, mgr.): Opened with The Honeymoon Trail Aug. 31 to good business.——BIJOU (A. Sigfried, mgr.): Will open Oct. 15, after having been repoilt.——THEATORIUM (Joseph Yeagle, mgr.): Was totally destroyed by fire. It is not yet decided as to wether or not it will be reopened.

QUINCY.—EMPIRE THEATRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busbey, res. mgr.): The Sherman Stock co. in The Village Vagabond Aug. 30; good productions; fair business. Honeymoon Trail 4. Le 11.——ITEM: The Bijou Theatre will reopen about 15.

STERLING.—ACADEMY OF MUSIC (W. F. Lipp, mgr.): The Sunny Side of Broadway Aug. 24, Tempest and Sunshine 25, The Minister's Daughter 26, and Thorns and Orange Blossoms 27 gave good satisfaction to good business.

URBANA.—OPERA HOUSE (George W. Chatterton, mgr.): Lacey Musical Comedy co. Aug. 30-4 in Pink Domenoes, Sweetest Girl in Town, Hello Bill, The Broadway Girl, and His Highness, the Boy, to fair business; co. excellent.

PONTIAC.—FOLKS' OPERA HOUSE (M. M. Folks, mgr.): William Owen in As You Like It Aug. 13; splendid, to good house. Pinkey,

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the Pinkerton Girl, 20; good, to fair house. Tempest and Sunshine 26; good, to good house. Girl from U. S. A. 1. Wizard from Wiseland 10.

PRINCETON.—APOLLO THEATRE (E. L. Snader, mgr.; H. L. Sharp, res. mgr.): The Prize Winners Aug. 27. Thorne and Orange Blossoms 4. Lacey's Musical Comedy co. 6-11 (Fair Week).

ROCKFORD.—GRAND (George C. Sackett, mgr.): Thorpe and Orange Blossoms Aug. 26, matinee and evening, fair house. Corrine in Wife Wrecked 27; pleased small house.

ALTON.—TEMPLE THEATRE (W. M. Sauppe, mgr.): Opened with one performance of The Rose Girl Sept. 5.—ITEM: House has been redecorated and refurnished.

INDIANA.

SOUTH BEND.—AUDITORIUM (Harry G. Commers, mgr.; Horace Judge, bus. mgr.): Season opened 4 with The Third Degree. The Candy Shop was booked for 2, but the Auditorium is being redecorated and as the work cannot be completed before 4 The Candy Shop has been transferred to Goshen and will open the Auditorium's season there, under the management of Harry G. Sommers, on 2.—THE INDIANA (Tommy Moss, mgr.): Opened 5 with A Contented Woman by the Indiana Theatre Stock co., under direction of Otis B. Thayer. Martha Russell has been engaged as leading woman.—ITEM: The Oliver Opera House will not open its regular season until late in the Fall, as the remodeling of the Oliver Opera House Block, which is now under way and which will convert the building into a modern up-to-date office structure, will not be completed for some time. A few minor changes only will be made in the theatre proper.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): After the opening of the fifth regular season Aug. 9 with Cohan and Harris' Fifty Miles from Boston, W. P. Mann's Tempest and Sunshine was seen 12 to fair business, giving good satisfaction. W. P. Mann's The Cow Puncher to light attendance, ordinary performance. Keith and his stock co. 23-28, presenting My Jim. (C) Never Too Late to Mend. Paid in Full. The Peddler. A Romance of Coon Hollow and Slaves of Passion to large audiences (big) were thoroughly pleased and Harry Scott's The Girl from U. S. A. 30, satisfying audience business. The Candy Shop 1. The Wizard of Wiseland 4. My Dixie Girl 8. Cutler Stock co. 13-18. Paid in Full 23. Forty-five Minutes from Broadway 25.

MADISON.—The prospects for the coming season are brighter than ever before. All industrial concerns are running full time, and business in general is improving steadily. The Southeastern Hospital for the Insane is building here, and they are working several hundred men. The Grand Opera House, under the management of E. J. Matthews, with Louis Lafferty as treasurer, will open during the first or second week of September. The house has been thoroughly overhauled and put in first-class shape and is sure of liberal patronage.

PRINCETON.—KIDD (George H. Kidd, mgr.): Casino Girls (The Laudly Amusement Co.) Aug. 30-4; performance good; fair house the first night. A Pair of Country Kicks 8. Madam Butterfly 11.—FAIRDOME (V. Gamble, mgr.): Broadway Burlesquers (George L. Barton); fair, medium house.—ITEM: This is the week of the Gibson County Fair, located here, and we have plenty of amusements this week. Up in the Fair Grounds is the Kennedy Wild West Show; and the Crystal Maze; uptown is the Crazy House.

HAMMOND.—TOWLE'S OPERA HOUSE (C. S. Wingfield, lessee; B. J. Emery, res. mgr.): The Cowboy and the Thief Aug. 26; good co. and performance, to good house. Paphe-Ketchel fight pictures 28; very good, to good business. The Girl from the U. S. A. 29; good co., business fair. Lena Rivers 1. Red Mill 5. Wizard of Wiseland 6. Little Homestead 12. Blue Mouse 13. Powell and Cohan Musical Stock co. 15. John and Emma Ray 19. Stubborn Cinderella 26.

FORT WAYNE.—MAJESTIC THEATRE (Shea and Blair, mgrs.): The Cowboy and the Thief Aug. 27-28 to good houses. The Rays in Nine Cases 1. Henry Dixey in Mary Jane's Pa 2. Money and the Women 3-4. Men and Women 27 Our Own Stock co. 5-11.—ITEM: Howard Rice, brother of M. E. Rice, manager of the Majestic Theatre, has signed a contract for the latter's organ, to go ahead of Johnny and Emma Ray in the musical success, King Cole.

BRAZIL.—SOUDWINE (Will H. Leavitt, mgr.): The Maxwell Hall Stock co. opened the season week of Aug. 16, and satisfied good houses with the following: The Daughter of the Parade, The Deserted Bride, The Fatal Coin, Shipwrecked, The Great Secret, Sins of Society, Grant's Revenge, and East Lynne.

MICHIGAN CITY.—GRAND OPERA HOUSE (Central States Theatre Co., owners; Chas. Dunker, mgr.): Girl from U. S. A. Aug. 25 to fair business; good co. Lena Rivers 26 delighted a large audience. Red Mill 14. Wizard of Wiseland 5. Married in Haste 6.

LA PORTE.—HALL'S THEATRE (Wilbur A. Hall, mgr.): Cook Stock co. Aug. 23-28 played to fair business. Lena Rivers 30 pleased a fair house. Brunswick Indians 6, 7. Parsifal 8. Man from Home 20. Madam Butterfly 21. Gen. Lincoln from Mississippi 28.

EVANSVILLE.—THE WELLS' BIJOU (Charles H. Sweeton, mgr.): Opened Aug. 30 in The Princess of Patchog to fair houses. The Prince of To-night 4. Yorke and Adams in In Africa 5.

IOWA.

WATERLOO.—SYNDICATE THEATRE (A. A. Rushe, mgr.): The Sunny Side of Broadway opened Aug. 27; good business and attractions. Sullivan-Considine co. 30-4.—THE WATERLOO (A. A. Rushe, mgr.): National Opera co. pleased big business 23-28. Flora were Mikado and Girl Diavolo. Human Hearts 30; fair business and co. Wyoming Girl 31, big business. Blue Mouse 4.

SPENCER.—GRAND OPERA HOUSE (Franklin Platte, mgr.): The Girl and the Gamblers Aug. 26. Good co., but excessive heat caused small house. The co. included V. E. Lambert Bruce L. Miller, Frank Williams, Tom Guthrie, George Cupwar, J. L. Smith, T. C. Young, Mabel Hayes, Julia Evelyn and Grace Hayes Lambert. Damon's Colored Troupe 1.

DUBUQUE.—GRAND (William L. Bradley, mgr.): Frank E. Long Stock co. in repertoire Aug. 22-28 did good business. Third Degree 29. Roosting Rink Girl 8. Stubborn Cinderella 10. Tempest and Sunshine 11. Lace Musical Comedy 12-18. Mrs. Leslie Carter 21. Wizard of Wiseland 24. Richard Carle 25. Red Mill Girl 4. Rose Widow 5. Paid in Full 6.

CLINTON.—THE CLINTON (C. E. Dixon, mgr.): Tempest and Sunshine 2. Meadow Brook Farm 4. Earle Stock co., augmented to eighteen people, in repertoire 5-16. Girls of the U. S. A. 17. Wizard of Wiseland 22.—ITEM: The Clinton has been thoroughly cleaned and renovated.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Mack's Bad Alli Aug. 23-28 pleased packed houses. The Cow Puncher 3. Yankee Doodle Girl 13.

PERRY.—GRAND OPERA HOUSE (A. W. Walton, mgr.): Opened with Human Hearts as the attraction 2. Cow Puncher 13.

KANSAS.

INDEPENDENCE.—BELDORF (W. Rex Bell, mgr.): Will open 17 with The Wolf.

COLUMBUS.—McGHIE'S THEATRE (W. E. McGhie, mgr.): Dark Aug. 30-4.

KENTUCKY.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Opened by the Hyde's Theatre Party, featuring Jack Warburton, Aug. 30-4, good business. Following plays well staged and acted: A Gilded Fool, The Suburban Widower, The Meddler, Chimmie Fadden with Waters, Run Deep, and The Texas. Al. Field's Minstrels 6. The Climax 10.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Fred. Mors, mgrs.; T. M. Russell, bus. mgr.): Hayes Connolly Stock co. Aug. 30-4 pleasing good houses. Madam Butterfly 8. Climax 9. Final Settlement 11. May Stewart 15.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): The Volunteer Organist closed Aug. 28 to fair business; co. and performance excellent. The Rejuvenation of Aunt Mary 30, 31, presented by May Robson and good supporting co.; well pleased two large audiences. Alice Sit by the Fire, booked for 3, 4, canceled. Billy the Kid 6. Gay Matinee Girl 8. Traveling Salesman 10, 11. Helen Grayce co. 13-18. Uncle Daniel Holcomb 20. Stubborn Cinderella 27, 28. Girl of the Golden West 24. Girl of the Mountains 25.

BRUNSWICK.—TOWN HALL (H. J. Gires, agent): Dark Aug. 30-4.—PASTIME THEATRE (W. C. Gould, mgr.): The Freemans, Musical Clark, pictures and songs 30-4.—PICTURELAND THEATRE (Hinkle Sam, mgr.): Professor Hilton, Hinkle Sam and co., Brown and Pletts, Imperial Trio 30-4.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollerbaugh, mgr.): Human Hearts Aug. 28; fair business and performance. When His Wife's Away 14. Devil's Auction 15. California Girls 18. Climax 20. Louis James in Henry VIII 25.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): The Byrne Brothers presented the new Eight Bells Aug. 27, 28. The World and a Woman 30 canceled. Just Out of College 4. The Third Degree 6-8. Daniel Sully 9. Strongheart 10. David Copperfield 11.—ITEMS: The Lincoln Park Opera co. close their season Labor Day, 6, which has been very successful.—Harry S. Haddeld is building a large bungalow at Westwood, Mass., where he has purchased a tract of land.—John A. Daley left 24 to join the Forepaugh Stock co.

LOWELL.—OPERA HOUSE (Julius Cahn, owner; Ralph A. Ward, res. mgr.): Ward and Vokes in The Promoters 3. Quincy Adams Sawyer 4. The Yankee Doodle Detective 6-8. Shareolle, hypnotist, 10. May Robson in The Rejuvenation of Aunt Mary 11.—ITEM: The Automobile Carnival 6-10 on the Merrimack Valley Course.

LAWRENCE.—OPERA HOUSE (Julius Cahn, lessee and mgr.; John R. Oldfield, res. mgr.): Nellie McHenry in Miss opened Aug. 26-28; small houses. Billy the Kid to fair business 30-1. Yankee Doodle Detective 2-4. Quincy Adams Sawyer 6. Strongheart 7, 8. Stubborn Cinderella 9, 11. Girl of the Mountains 9. May Robson 11.—COLONIAL (J. Fred Lees, mgr.): Season opens 6 with vaudeville.

PITTSFIELD.—COLONIAL (James F. Sullivan, mgr.): Aug. 30-4, vaudeville to good business. East Lynne 6. Deadwood Dick's Last Shot 7. The Right of Way 8. Harvest Days 11.

MICHIGAN.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Moses, Prince of Egypt Aug. 28 fair co. and business. The Tiger and the Lamb pleased a fair audience; co. good. Lena Rivers 1. Hobbs-Schlice from Fatherland 5. The Patties 6. The Black Hand 7. Wyoming 9.—BEN'S THEATRE (Ben Wallenky, mgr.): The Polmatier Sisters' Orchestra and Concert co. 30-31, pleased to capacity houses both nights. Positively the best ever visited Escanaba. Maud Henderson co. 1-6.—ITEM: The Maud Henderson co. gave a benefit matinee for Mrs. Londerville, whose husband was drowned two weeks ago; matinee netted $50.

COLDWATER.—TIBBITS OPERA HOUSE (John F. Jackson, mgr.): The Cow Puncher to very good business Aug. 28 and pleased. The Girl from U. S. A. drew well 31 and gave satisfaction. Olga Verne offers Porter J. White's production of Faust 2. Mr. Dixie Girl is promised as a Labor Day attraction. A Henry Miller's production of The Great Divide comes 11, and Frivolous Sondra is the week of 13.

BIG RAPIDS.—COLONIAL (Bartlett Duncan, mgr.): Mollie Rees Aug. 25 showed fair As Told in the Hills to good business satisfied. The Castenay Morgan Stock co. now rehearsing 30-4 will open 6-11 at the Colonial with A Woman of Mystery. The New Magdalene, Under My Wife's Husband, The Devil, Mother's War, Divorce, and The Omen.

KALAMAZOO.—NEW FULLER (C. D. and Orin Staley, lessees; H. W. Croll, mgr.): Open, the attraction William Rock and Maude Fulton in The Candy Shop 3.—ITEM: The opening of the New Fuller Theatre promises to be a success in every way every seat having been sold two days before.—ACADEMY OF MUSIC (S. A. Rosh, owner and mgr.): Money and the Woman 2. The Minister's Daughter 3.

LANSING.—BAIRD'S THEATRE (Fred Williams, mgr.): The Barnemaster Aug. 19 good co. and fine house. Curtiane in Mlle. Mischief

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Care Dramatic Mirror.

23; good performance, and played to S. R. O. Tempest and Sunshine 28. Girl of the U. S. A. 6. Bunco in Arizona 7. The Minister's Daughter 8. Faust 10. Joy of the World 11.

IRON MOUNTAIN.—BUNDLE'S OPERA HOUSE (A. J. Bundle, mgr.): Tiger and the Lamb Aug. 24; pleased good house. A Royal Slave 26; satisfied large audience. In Wyoming 1. Hidden Hand 4. Heinie Schlitz 7. The Minister's Daughters 14. Dougherty Stock co. 20-28. Faust 29.

ALPENA.—TEMPLE THEATRE (W. B. Roberson, mgr.): The Hidden Hand Aug. 26; fair co. and house. In Louisiana 27, matinee and night; fair co. and houses. Ben Hendricks in Ole Olson 1. Bunco in Arizona 2. Vanda Knox and her Girls 3.

PORT HURON.—MAJESTIC THEATRE (Sam Hartwell, mgr.): Ole Olsson Aug. 20; fair. The Burgomaster 23; fair business and house. Tempest and Sunshine 6. The Girl from the U. S. A. 7. As Told in the Hills 11.

OWOSSO.—THEATRE (B. C. Whitney, prop.; A. C. Abbott, mgr.): Harry Hermon in The Burgomaster Aug. 20 was well received by a good house. The Cow-Puncher 4. As Told in the Hills 6.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Opened the season with The Great Divide 9. Paid in Full 10. Just Out of College 17.

MINNESOTA.

DULUTH.—LYCEUM THEATRE (C. A. Marshall, mgr.): The Three Twins Aug. 22-28 to full houses, delighted audiences; a very successful and much appreciated play. Wright Lorimer in The Shepherd King 30-4; standing room only thus far, to enthusiastic audiences; a good play and well given; the opening engagement of the season.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): The College Boy Aug. 29 pleased light house. The Blue Mouse 30. Montana 1. Gorton's Minstrels 3. Home Coming week 30-4. the H. B. Kline attractions.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Belle of Japan Aug. 29; small house; cast poor. 'Way Out West 2.

ST. PETER.—THEATRE (Ludeke Brothers, mgrs.): Opened with Two Merry Tramps 1.

MISSISSIPPI.

NATCHEZ.—BAKER GRAND THEATRE (Sam J. Myers, mgr.): Will reopen about 10. House has been thoroughly renovated. —ITEM: Manager Samuel J. Myers was married in Shreveport, La., Aug. 25, to Flora Strauss, daughter of Mr. and Mrs. Morris Strauss, of that city. The bride is a popular and talented young woman, and the couple were showered with presents and congratulations from Mr. Myers' many friends in this city. After a honeymoon trip to the North and East, they will be at home Sept. 15 to their numerous friends in this city. Mr. Myers had been a resident of Natchez for three years, and is a prominent and popular member of the local Lodge of Elks.

COLUMBUS.—THEATRE (James W. Newley, mgr.): Has been redecorated, carpeted and generally overhauled and the local season will open 20 with the Jefferson Brothers.

MISSOURI.

ST. JOSEPH.—LYCEUM (C. U. Philley, mgr.): Ray Raymond in Dare Devil Dan Aug. 22-25 was well presented by a good cast; the scene of a railroad engine is very realistic; Ray Raymond and Flossie Bain were the stars. Edmond Hayes in The Umpire 26-28 was a great laughing hit and was well seconded by James Collins; music, presentation and co. good; business excellent. The Montana Limited 29-1. Star Show Girls 2-4.

HANNIBAL.—PARK (J. B. Price, mgr.): Henry E. Dixey in Mary Jane's Pa opened 4. Elf and Jane 6. Dreamland 10. Tempest and Sunshine 11. The Golden Girl 18. Allen Musical Comedy co. 18-18.

SEDALIA.—NEW SEDALIA THEATRE (Geo. F. Hall, mgr.): Opened 4 with The Wolf; advance sale large.—WOOD'S THEATRE (H. W. Wood, mgr.): Opened 4 with Henry W. Savage's The Merry Widow.

FULTON.—PRATT'S THEATRE (Gaw and Newland, mgrs.): Slater's Madison Square Theatre co. opened 6 for a week.—ITEM: No improvements nor repairs, but the house was swept week of Aug. 30.

KIRKSVILLE.—HARRINGTON THEATRE: Opened with For Mother's Sake 6. Elf and Jane 8. Tempest and Sunshine 14. Blue Mouse 31.

COLUMBIA.—THEATRE (R. B. Stocks, mgr.): Opens its regular season 3 with The Wolf.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Hoslet, mgr.): The Girl Question Aug. 29, 30. The Cat and the Fiddle 11-13. Three Twins 14, 15. Sunny Side of Broadway 17, 18. Polly of the Circus 19, 20. The Shepherd King 27.—FAMILY THEATRE (O. Newton Crawford, mgr.): The Harry Cornell Stock co. in On the Bridge at Midnight 5-11; Ralph Belmont, A. L. Fanshawe, and Albert H. Freeland have joined the Cornell Stock co., and are on hand for opening night.—ITEM: George Donahue and his stock co. left 29 for Harlowtown and Lewistown, opening at Lewistown for week. The tour will last fourteen weeks, and includes Montana, Wyoming, and Idaho.

MISSOULA.—HARMOIS THEATRE (C. A. Harmois, mgr.): The Time, the Place, the Girl Aug. 21; good co.; fair house. A Gentleman from Mississippi 26; a fine co.; pleased a good house and received many curtain calls. A Knight for a Day; fair co.; fair house. The Girl Question 3.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung, mgr.): Dare Devil Dan Aug. 27-28, offered satisfactory production to good houses. Human Hearts 4. Grace Hayward Stock co. (return engagement) 6-11.—LYRIC (J. M. Gorman, mgr.): The Masqueraders 30-5, offered by the new Lyric Stock co.

NEW HAMPSHIRE.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Jacob Wendell, Jr., assisted by several New York amateurs, presented the following programme 2 for the benefit of the Portsmouth Cottage Hospital: A Game of Cards, Colonel Carteret, V. C. Mrs. Hillary Rewrite. The season at this house will formally open Labor Day with May Robson in The Rejuvenation of Aunt Mary. The Yankee Doodle Detective 9. Sousa's Band 14. A Stubborn Cinderella 15. The Travelling Salesman 18.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): Fresh from the decorators' hands, the Auditorium will inaugurate the season 11 with The Climax, under the direction of Joseph M. Weber. The Smart Set follows 15, with Paid in Full 16.—ITEMS: One of the prettiest garden drops to be seen in the State, and certainly a masterpiece of work, was shown for the first Aug. 28. The work is from the brush of artist-playwright Clarence Bennett. The Wuers revival of M'liss, with Nellie McHenry in the title role, will be one of the early offerings at the Auditorium. The band with Robbins' Circus, which exhibited in the neighboring town of Bristol, Pa., 23, played several selections in this city. Many of our townspeople attended the performance, they taking advantage of the free ferry service. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Emmet De Voe appeared Aug. 26 in In Dreamland, to fair business. The Soul Kiss was the attraction 27, to large business; the co. was very satisfactory. Henry E. Dixey appeared in Mary Jane's Pa 28, giving satisfaction to a large audience. The Climax 6-7. Holy City 8. Lyric Concert co. 9. Joe Webber 11. ALBERT C. D. WILSON.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Charles Frohman presented week of Aug. 30 for the first time The Dollar Princess. Cast includes Donald Brian, Will West, Valle Valli, Adrienne Augarde, Louise Pounds, E. J. Connelly, Albert Hart, Frank Tierney, F. Pope Stamper, Percival Knights, Norah Guy and a large and well trained chorus. Donald Brian and Valle Valli deserve special mention. The Dollar Princess is one of the prettiest musical comedies ever done here and is playing to capacity houses. Buster Brown 6-8. Grace George in A Woman's Way 9-11.—SAVOY (Harry K. Brown, mgr.): The Blue Mouse 30, good co. Havana 6-11.

PERTH AMBOY.—MAJESTIC (Mr. Sanderson, mgr.): Billy the Kid Aug. 25, Mary Jane's Pa 26, Deadwood Dick's Last Shot 27, all pleased good business. Gertrude Arden in East Lynne 28 to S. R. O.; co. very good and includes Lizzie Chambers, Evelyn Knapp, Clara Lane, Baby Chambers, L. Lewis Holliger, A. Seymour, W. F. Cattell, Ted Farnum, Harry Palmer, and C. Smith. Nellie McHenry in M'liss 31; good business. U. T. C. 1 pleased good attendance.

NEW YORK.

ELMIRA.—RORICK'S (Herbert Salinger, mgr.): Offenbach's La Perichole is not a particularly strong opera, but the Manhattan Opera co. garnished it with interpolations and it proved an acceptable offering Aug. 30-4; large business. Horace Wright was a dashing Piquilla, and Rene Dietrich sang the title-role most enjoyably. Tom Richards scored a distinct triumph as Miguel. Herbert Salinger was a good Viceroy, and Edward Beck an adequate Don Pedros. Frank Wooley as De Santarem, Marie Horgan as Guadalena, Blanche Caen as Berginella, Edith Robinson as Mastrilla, and Ted Weller and Fred H. Quinn as notaries contributed splendid work and the orchestra direction of Andrew Springer was of a high order. Patience 6-11, bringing the opera season at this house to a close.—LYCEUM (Reis Circuit Co., lessees and mgrs.; Lee Norton, bus. mgr.): Portello Stock co. 26-28 in Those Middleton Girls, Kidnapped, On Parole, Princess of Patches, The College Girl, and The Gilded Fool; good houses. As the Sun Went Down 2. Married for Money 4. Florence Gear in Fluffy Ruffles 6. The Woman Pays 7. At Cripple Creek 8. The Girl from Rector's 10.—ITEMS: Irene Messenger, a well-liked member of the Manhattan Opera co. at Rorick's, was stricken with typhoid fever 1 and removed to a local hospital. Her role in the production of La Perichole was taken at short notice by Blanche Caen with great success.—Pleased beyond measure with his successful work this season, the owners of Rorick's made J. Salinger night at that house and distributed handsome photographs of the popular manager as souvenirs.—Hattye Fox, Rorick's best soubrette of recent years, retired 1 to join Marie Cahill in The Boys and Betty. J. MAXWELL BEERS.

ROCHESTER.—LYCEUM (M. E. Wolff, mgr.): Cohan and Harris' Minstrels 1; good co.; entertained capacity house with the very latest in minstrelsy. The Top o' the World 2-4. The Newlyweds 6-11. Madame X. 13-15.—BAKER (D. M. Caufman, mgr.): Bert Lytell co. Caught in the Rain Aug. 30-4. Mr. Lytell plays the central figure, Dick Crawford, and it fits him like the proverbial glove. In this role Mr. Lytell has never been seen to better advantage. As a funmaker Miss Adair is exceptionally good. The antics of both kept the audience in a continual uproar. Mr. Gilbert contributes some very fine work. Mr. Joy, as usual, gets all there is out of the part allotted to him. Miss Cutts is clever as Violet. Messrs. Base, Sumner and Shakespeare all contribute to the fun-making, as do the Misses Rose and Byrne. Brown of Harvard 6-11.—NATIONAL (H. Hurtig, mgr.): Dark. To open about 6.—CORINTHIAN (C. W. Coleman, mgr.): Marathon Girls 30-4. Excellent co. Big business. Mme. Babette and Clare Evans are the chief figures and are ably assisted by a large cast. Leola Pearl, Johnstone Flynn, Billy Welp and Frank Hayes are all deserving praise for their mirth provoking work. Parisian Widows 6-11.—ITEM: Marie Curtis, who has been with the Bert Lytell co. since the beginning of the present engagement in June, leaves the co. 6. ED. G. ZIMMER.

ALBANY.—HARMANUS BLEECKER HALL (F. Ray Comstock, lessee; J. Gilbert Gordon, res. mgr.): Under the new management auspiciously opened the season of 1909-'10 Aug. 30-31 with Liebler and Co.'s production of The Man from Home, which was warmly received by large audience. The list of players for this second co. has been carefully selected and a highly satisfactory rendition of the very successful play was given. Henry Hall as Pike, the lawyer, scored an immediate success and was repeatedly encored, and was obliged to respond with a speech after third act. Others in the cast winning favor were Charles D. Herman, Mary Elisabeth Forbes and Bertha Welby. There was nothing lacking either in the staging of the piece, all the scenes being beautifully set. Going Some 1-3. The Money Master 7-8. William Faversham in The World and His Wife 13. The Revellers, with Charles Richman and Ida Conquest, comes 6.—ITEMS: The hall presented a beautiful appearance upon opening, having been improved greatly since last season; besides a new stage and drop curtain it has been redecorated and refurnished throughout. J. Gilbert Gordon, resident manager of the hall, was formerly of Daly's Theatre, New York. GEO. W. HERRICK.

AUBURN.—NEW JEFFERSON (J. O. Brooks, mgr.): Cohan and Harris' Minstrels Aug. 31 pleased big business. Partello Stock co. Aug. 30-4; excellent business. Plays given: College Girl, Bella, Those Middleton Girls, Regeneration, Gilded Fool, Camille, Kidnapped, and On Parole. House of a Thousand Candles 6. Don't Tell My Wife 7. Girl from Rector's 8.—BURTIS OPERA HOUSE (Joseph Wallace, mgr.) Harcourt Comedy co. 30-4; good business, with Jim the Westerner, Sherlock Holmes, Gambler's Wife, Dens of New York, My Old Kentucky Home, and In Convict's Stripes. Same co. 6-11.—BURTIS AUDITORIUM (J. N. Ross, mgr.): Man from Home 8. J. HENRY KERR.

SYRACUSE.—WIETING (John L. Kerr, mgr.): Bailey and Austin in The Top o' th' World to fair business Aug. 31, 1. The Parisian Model, with Grace Hasard, 2-4. Commencement Days 6, 7. Norman Hackett in Beau Brummell 11. Little Nemo 13-18.—BASTABLE (S. Bastable, mgr.): Convict 999 drew large houses 26-28. Arthur Aiston's As the Sun Went Down was well performed to good sized houses 30-1. The Workingman's Wife 2-4. On Trial for His Life 6-8. The Right of Way 9-11. E. A. BRIDGMAN.

PEEKSKILL.—COLONIAL THEATRE (Eugene Meyers, local mgr.): This theatre, which was sold last Spring to Messrs. Levy and Mundt, is now under control of the Advance Amusement Co., has been redecorated and overhauled, was opened Aug. 30 with vaudeville and moving pictures, which will be the continued policy of the owners. While this new policy will probably succeed, it has for the present deprived the theatre going public of Peekskill of seeing the excellent plays and musical comedies which were produced under the management of Fred S. Cunningham, who formerly owned the theatre. It is too bad that a season of good plays could not have been arranged for in connection with this new vaudeville and moving picture policy, that all tastes might be satisfied.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Graustark 1; good co. and business. Forty-five Minutes from Broadway 11. Partello Stock co. 13-18.—ITEMS: Frank Neary Schilling, of this city, will direct the orchestra at the Richardson during season. Mr. Schilling is a fine musician. The patrons of the Richardson may expect some good results under his direction. All the old members of the orchestra will be retained, with one or two exceptions.—Gertrude Perry, of the Graustark co., is well known here, and was warmly greeted by many friends.—The lobby of the Richardson has been redecorated, and presents a very handsome appearance. Manager Foster announces that vaudeville will continue on open dates all during the present season.

BINGHAMTON.—STONE OPERA HOUSE (J. F. E. Clark, mgr.): Partello co. 6-11.—ARMORY THEATRE (E. M. Hart, gen. mgr.): The Top o' the World Aug. 28, to big business. Cohan and Harris' Minstrels 30, was enthusiastically received by overflowing house. The Great Divide 1 pleased big house. At Cripple Creek 2. Married for Money 3. Fluffy Ruffles 4. The Woman Pays 6.

KINGSTON.—OPERA HOUSE (C. V. DuBois, mgr.): Graustark Aug. 26 pleased fair house. The House of a Thousand Candles 30; pleasing, to fair house. Polly of the Circus 31; bit, to S. R. O. King's East Lynne 1; pleasing, to fair house. Dolly Varden 4.—BIJOU THEATRE (G. W. Carr, mgr.): Dan Dunn and Cartwright and Aldrich; pleasing, to S. R. O., with moving pictures.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): Season opens with the Plower Carnival Aug. 21. Moving pictures and vaudeville will be presented every evening except when one-night attractions are given. First production booked will be Clifton Mallory in David Garrick 22, followed by Ma's New Husband 30. Fair Week, 13-18, yet open, with probability of a week of vaudeville.

NEWBURGH.—ACADEMY OF MUSIC (Fred M. Taylor, mgr.): Graustark Aug. 25, to good business; pleasing performance. Moving pictures and Palmer and Lewis, Frank Merritt in vaudeville 30-1, to good business; pleasing performances. Dolly Varden 2. Moving pictures and vaudeville 3. East Lynne 4. Kirk Brown co. 6-11.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Don't Tell My Wife Aug. 26; business and performance fair. Married for Money 28-29; medium business. The Parisian Model 30; good house and pleased. Deadwood Dick's Last Shot 2. Graustark 3-4. Lyceum Theatre will open 4 by Mortimer Snow Stock co. in Raffles.

GLOVERSVILLE.—DARLING THEATRE (Will E. Gant, mgr.): The Gingerbread Man opened here Aug. 30 and repeated its success of past seasons. The co. was good and the house well filled and liberal in its applause. The House of a Thousand Candles 2. Don't Tell My Wife 3. The Gay Masqueraders 4. Forty-Five Minutes from Broadway 6.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters, mgr.): Graustark Aug. 28, matinee and night; fair co. and business. Primrose Minstrels 31; fair co. and business. Great Divide 3. Moonshiner's Daughter 6. Fluffy Ruffles 8.

WELLSVILLE.—BALDWIN'S THEATRE (Interstate Amusement Co., lessees and mgrs.): Partello Stock co. closed a week of successful business Aug. 28; playing to S. R. O. The King of Trumps 6.

LOWVILLE.—OPERA HOUSE (W. H. Egleton, mgr.): Moving pictures every night except 1-4 (Lewis County Fair Week). Marks Brothers' Dramatic co., supporting May A. Belle Marks, in repertoire.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattraw, mgr.): Bailey and Austin in The Top o' th' World Aug. 30; excellent, to capacity. The Man from Home 4. Myrkle-Harder co. 6-11.

SODUS.—NEW OPERA HOUSE (Mills Brothers, owners and mgrs.): Will open Oct. 3 with A Pair of Country Kids. Graustark and A Knight for a Day will follow.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Will open 10 with Forty-five Minutes from Broadway.—ITEM: Prospects are good for a big business the coming season.

OWEGO.—TIOGA THEATRE (John A. Lane, prop. and mgr.): Married for Money 1; fair co.; poor house. Fluffy Ruffles 3. Norman Hackett as Beau Brummel 9.

HERKIMER.—GRAND OPERA HOUSE: Opened with De Rue Brothers 17. The Bernard Daly co. Oct. 11.

BATAVIA.—DELLINGER OPERA HOUSE (William F. Haffa, mgr.): Will open with The House of a Thousand Candles 9.

NORTH CAROLINA.

CONCORD.—OPERA HOUSE (S. A. Schloss, lessee; Means and Bills, mgrs.): Has been thoroughly renovated and many improvements made. The Lion and the Mouse Aug. 30 pleased good business.—ITEM: The death of J. B. Caldwell, who managed the affairs of this house for four years, is a source of regret to all who know him, in the profession and out of it.

GOLDSBORO.—MESSENGER OPERA HOUSE (S. A. Schloss, lessee; J. R. Higgins, mgr.): Opened Aug. 24 Smart Set, poor business, fair co., which included J. Homer Tutt, W. A. Barnard, Sam Gardner, Frank Jackson, Sank Simms, James Woodson, Lindsay Lewis, Daisy Martin, Nettie Taylor, Mabel Brown and Mamie Gardner.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington, lessee and mgr.): Aug. 23, The Smart Set; fair co. and business. Lionel Lawrence 6 in Forgiven.

NORTH DAKOTA.

GRAFTON.—GRAND OPERA HOUSE (H. L. Haussamen, mgr.): The Cat and the Fiddle opened Aug. 28 to S. R. O. One of the best productions seen here for some time.

OHIO.

URBANA.—CLIFFORD THEATRE (Edward Clifford, mgr.): The McLean Stock co. 6-11.—ITEMS: S. A. Kennedy and wife, who for many years had the Kennedy Sisters Comedy co., have settled down here in the hotel business.—Frank Powers, formerly stage-manager for Bennett's Opera House and the Market Square, after a visit to his old friends, has returned to Connellsville, Pa. W. H. McGOWN.

NEWARK.—AUDITORIUM (Will D. Harris, lessee and mgr.): John W. Vogel's Minstrels opened Aug. 28; two performances to large and well pleased audiences. Estelle Allen in The Princess of Patches 30, to fair business.—ITEMS: The Auditorium has undergone a complete renovation and has been redecorated throughout. Harvey J. Moore, interlocutor of Vogel's Minstrels, managed the Orpheum in Newark last season and is quite a favorite here. His song, "Molly Dee," made a great hit. S. E. Veasey, former manager of Orpheum in Mansfield, O., is in Newark, completing arrangements for the opening of the Orpheum Theatre here 6. Mr. Veasey is to be manager of Orpheum in Newark this season.

SPRINGFIELD.—FAIRBANKS (L. M. Boda, gen. mgr.; Harry A. Ketcham, bus. mgr.): Al G. Field's Minstrels opened Aug. 30. Mr. Field has the best show and scenic production he has ever presented and delighted S. R. O. The Climax 6-8.—GRAND (Springfield Theatre Co., mgrs.; V. Morrison, bus. mgr.): Hyde's Theatre Party 22-28; closed their engagement in Chimmie Fadden, Still Waters Run Deep, The Texan, to good houses. Kinsey Stock co. 30-4; co. and presentations fair, to

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fair business. Plays: The Widow, Woman Against Woman, A Mad Love, Girl of Eagle Ranch, Messenger Boy, The Girl from the Fair, An Innocent Sinner. Maxwell-Hall Stock co. 6-11.

MARION.—THE GRAND (J. V. Howell, lessee Edmond Balz, mgr.): Opened with Al. G. Field's Minstrels Aug. 26 to capacity house. The Merry Widow Hemarried pleased a fair house 28. The co. included George Lyding, Carl Hoffman, Albert A. Eavis, W. Morton, Marie Wynkoop, W. L. Homaine, Arthur Deane, Walter Royal, C. W. Earns, Jack Leslie, Margaret Baxter, Maro Strasselle, Estel Ladd, Mabel De Mordemore, and Amete Lichter. Vaudeville 30-13. The Climax and The Traveling Salesman are booked for early dates.

AKRON.—COLONIAL (Eastern Ohio Theatre Co. lessees; F. R. Johnson, res. mgr.): S. Miller Kent in A Dry Town 4. Flower of the Ranch 6. Bailey and Austin in Top o' th' World 7. Paid in Full 8. The World and a Woman 9. Florence Gear in Fluffy Ruffles 11.——GRAND (O. L. Eisler, mgr.): Convict 999 pleased large business 30-1. Estelle Allen in Princess of Patches 2-4. 'Way Down East 6-8.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): Vogel's Minstrels opened Aug. 24 to S. R. O. and gave the best minstrel performance ever given here. Moving pictures drawing good houses when no other attractions are playing. Prospects good for business here this season.

FINDLAY.—MAJESTIC (L. J. Slevin, mgr.): Martin's Uncle Tom's Cabin 1. The Flower Girl 2. The Great Divide 7. Hyde Stock co. 13-18.——GILLETTE (William Larkins, res. mgr.): Rayces Stock co. 27.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Princess of Patches Aug. 31. Yorke and Adams in In Africa 1. The Moonshiner's Daughter 2. Primrose's Minstrels 3.

HAMILTON.—SMITH'S (M. Reiss Circuit co.; Tom A. Smith, res. mgr.): Al. G. Field's Minstrels opened season to fair business. Ye Colonial Stock 6-11.

BUCYRUS.—OPERA HOUSE (W. F. Gehrisch, mgr.): F. A. Wade presented The Flower of the Ranch 3.

NAPOLEON.—OPERA HOUSE (J. M. Rieger, mgr.): Season opened 7 with the Franklin Stock co.

URBICHSVILLE.—CITY OPERA HOUSE (Klein and Van Ostren, mgrs.): John W. Vogel's Minstrels 4. A Pair of Country Kids 13. Hearth and Home 17. Tempest and Sunshine 30.

OKLAHOMA.

M'ALESTER.—THE BUSBY (A. Burt Estes, mgr.): The Alaskan 28 and Adeline Thurston 28.——ITEM: The new Majestic, being built by Mr. Small, will run stock instead of vaudeville, as first reported.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Mary Adele Case in concert recital Aug. 23 delighted fair audience. The Girl from Rector's 30. Grand Opera 4.——ITEM: The outlook for this season is better than the average, both as to plays and audiences, as financial affairs are better in this part of the West.

MEDFORD.—THEATRE (Charles D. Hazelrigg, owner and mgr.): Opened 1 with The Girl from Rector's. Fifty Miles from Boston 29.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durbin, mgr.): Bailey and Austin in The Top o' th' World pleased excellent business; those of the co. who merited particular mention were Percy Walling, Francis Carrier, Florence Smith, and Paula Revare; others were D. J. Flanagan, Thomas J. McMahon, Bonnie Gordon, Walter S. Wills, Will-Nell Lavender, Daisy Fuguet, Charles Harris, Robert Long, and Colonel North. Florence Gear in Fluffy Ruffles 2. The Three Twins 4, 5. Thurston 10, 11.——ACADEMY (C. L. Durbin, mgr.): At Cripple Creek Aug. 26-28: co. and business good; among those having parts were Frederick Pittam, John Hepworth, Collin Varrex, B. F. Loftus, William McCrystal, Chester Cook, Virginia Clay, Hodda Laurent, Jessie Cook, Little Pauline, and Rose McCabe. Billey the Kid 30-1: co. and business very good. Nolan Gaul in the title-role made a decided hit, and John S. Mahr, Paul Hamlin, and Eva Clifton deserve special mention; others were Andrew Glassford, Glenna Wallace, Joseph D. Reed, Frank T. Brady, Fred Stevens, Louis Peters, William Borrow, and Edward Smith. The Burglar 2-4. The River Pirates 6-8. The Final Settlement 9-11.——ITEM: Manager Durbin has made many improvements, among them a new drop curtain, at the Lyceum, which is much appreciated by the patrons.

HARRISBURG.—MAJESTIC (Reis and Appell, owners; N. C. Mirick, local mgr.): In Panama, with Gus Adams and George Gubl in the roles formerly acted by the Rogers Brothers, drew a fine house Aug. 26; the co. is one of more than usual excellence. The chorus is strong and well dressed. Good attendance. Fluffy Ruffles, with Florence Gear in the title-role, 28; good co. and good performance. Miss Gear is a worthy successor to Hattie Williams in the character of Fluffy Ruffles. Henry Dixey in his latest success, Mary Jane's Pa, 30; fair business and well pleased audiences. Play well produced. Little Johnny Jones 31; good attraction and good attendance; pleased. Christine Lind Concert co. 1; a frost; very light house. Miss Lind deserved a better fate, as she is possessed of a fine voice and method. Al H. Wilson 2. Beverley of Graustark 3. Norman Hackett 4.

WILKES-BARRE.—GRAND OPERA HOUSE (Harry A. Brown, mgr.): Mrs. Wiggs of the Cabbage Patch 6, 7.——POLI (Gordon Wrighter, mgr.): The Warrens of Virginia 30-4; excellent production, to excellent houses. Vaudeville 6-11.——LUZERNE (Lewis H. Baker, mgr.): Sam Devere's co. 26-28; good co. and business. Jardin de Paris 30-1 pleased good houses. Miss New York, Jr., 2-4. The Brigadiers 6-8. The Big Review 9-11.——NESBITT (Harry A. Brown, mgr.): Queen of the Secret Seven 26-28; drew good business. A Working Man's Wife 30-1; good co.; fair business. Billy the Kid 2-4.

WILLIAMSPORT.—VALLAMONT PAVILION (William H. Amer, mgr.): Clara Turner co. in The Beggar and the Millionaire Aug. 26-28. The Midnight Robbery 30-2, to large and appreciative audiences. Clara Turner and Mr. Hammond are favorites here. The plays are all nicely staged. The Days of '61 2-4.——LYCOMING OPERA HOUSE: Opened its season 3 with Brady's Girls Will Be Girls. Norman Hackett in Bean Brummel 6.——FAMILY THEATRE: Opens 13. Both houses have been renovated.

JOHNSTOWN.—CAMBRIA THEATRE (H. W. Scherer, mgr.): Marcelle, with Louise Gunning, Aug. 27; good performance and big business. In Panama, with Adams and Guhl, 28; good attraction and business. The Grahame Stock co. opened the week of 30-4 with The Factory Girl and The Convict and the Lady to good business and evident satisfaction to its patrons. Paid in Full will interrupt 1.——ITEM: Majestic and Globe theatres both reopened 6.

NORRISTOWN.—GRAND OPERA HOUSE (Reis Circuit, lessees; Charles M. Southwell, mgr.): In Dreamland Aug. 26, pleased a large audience. Billy the Kid 28; fair business. Little Johnny Jones 31; pleased good business. When His Wife's Away 2.——GARRICK (A. and Z. Sablosky, mgrs.): Will open 7 with vaudeville and motion pictures.——BIJOU (A. and Z. Sablosky, mgrs.): Mr. John Getterman, with illustrated songs and motion pictures, to good business.

YORK.—OPERA HOUSE (B. G. Pents, mgr.): Opened 1 with Beverly of Graustark; co. excellent; business good. Deserving of special mention are the Misses Beveridge, Shayne and Carmontelle, and Messrs. Whitaker, Arthur and Graham. M'liss 2. Al. H. Wilson 3. Boston Belles 4. Man of the Hour 6. Princess of Patches 7. Leonard's Minstrels 8. Billy the Kid 10. When His Wife's Away 13. Devil's Auction 14. Cradled in the Deep 15. Brewster's Millions 16. Stetson's U. T. C. 18.

WARREN.—LIBRARY THEATRE (J. D. Woodard, mgr.): J. D. Woodard has leased Library Theatre and takes possession 1, and is having the house put in excellent condition. It will be conducted as a combination theatre and booked through the Reis Circuit. The opening attraction has not yet been announced. The outlook for a good season's business is excellent, the town being in a very prosperous condition.

READING.—ACADEMY (Reis and Appell, lessees; P. Levy, mgr.): Florence Gear in Fluffy Ruffles Aug. 27; excellent performance to good business. Emmet DeVoy in Dreamland 28 pleased good sized house. Paid in Full 30; co. and business excellent. Al. Wilson in Mets in Ireland 1 delighted good business. Christine Lind Concert co. 2. East Lynne 4. The Lost Trail 6. Billy the Kid 8, 9. Ed Leonard's Minstrels 11.

MAHANOY CITY.—KAIER'S OPERA HOUSE: Will open 17 with Polly of the Circus. This house has been thoroughly renovated and will be piloted during this season by Marie Kaier, daughter of the proprietress and business directress of the extensive Kaier enterprises, for which they refused an offer of over $1,000,000. Miss Kaier has already shown real ability as a manager.

WEST CHESTER.—GRAND OPERA HOUSE (Nixon, Cohan and Harris Circuit, lessees; J. F. Small, res. mgr.): Opened with The Girl of the Sunny South to large business Aug. 28; fair co. The Holy City 6. King's East Lynne 7. Stetson's U. T. C. 8. The Lost Trail 10. The Climax 13.——ITEM: The theatre has been renovated throughout, the scenery newly painted and made fireproof.

MEADVILLE.—ACADEMY OF MUSIC (Mr. Mack, mgr.): Opened with Florence Gear in Fluffy Ruffles 30.——LYCEUM (C. E. Schatz, prop.; H. A. Albaugh, mgr.): Opened Aug. 30 with vaudeville and moving pictures.——ITEM: Mr. Schatz is building a theatre at Sharon, Pa., which he will run in connection with his house here.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Haussmann, mgr.): Chauncey-Keiffer co. closed Aug. 28; fair houses. Girls Will Be Girls 30; poor house and performance. Fluffy Ruffles 31 delighted good business. When Wife's Away 3. Thurston 6. Leonard's Minstrels 9.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (Fred J. Byrod, lessee and mgr.): The Three Twins will open the house 9. John Bereaford 18. The Lost Trail 20. Miss Muffett 20.——PARK THEATRE: Rolling Green Park. Haviland Thornton co. will present The Mighty Dollar 3.

POTTSTOWN.—GRAND OPERA HOUSE (E. C. Manger, mgr.): Fluffy Ruffles Aug. 26, with Florence Gear, pleased medium sized audience. Good co. Little Johnny Jones 28, to fair business; co. and attraction good. East Lynne 3. Yankee Circus 4. Princess of Patches 6. Mrs. Wiggs of the Cabbage Patch 8.

WASHINGTON.—NIXON (Reis Circuit Co., lessees; C. D. Miller, mgr.): Opened Aug. 25 with Yorke and Adams' In Africa as the attraction; house presented a beautiful and clean appearance and was well filled. Paid in Full 4.

ST. MARYS.—TEMPLE THEATRE (J. S. Speer, mgr.): Girls Will be Girls 15. Polly of the Circus 29. The Yankee Circus Oct. 4. The County Sheriff 13.

SHARON.—GRAND OPERA HOUSE (G. B. Swarts, mgr.): Opened 2 with Primrose's Minstrels.——ITEM: House has been renovated and repaired.

TAMAQUA.—WALKER OPERA HOUSE (George Leroy Walker, mgr.): At Cripple Creek Aug. 20 opened season; good house and business.

SHAMOKIN.—GRAND OPERA HOUSE (M. Reis Circuit; J. B. Swofford, mgr.): Opens 2 with Girls Will be Girls. Thurston, magician, 7.

RIDGWAY.—OPERA HOUSE (Hyde and Powell, mgrs.): Girls Will Be Girls 14, opening the season.

CARLISLE.—OPERA HOUSE (W. H. Breis, mgr.): Opened with Princess of Patches 9. When His Wife Is Away 11.

OIL CITY.—THEATRE (G. W. Lowder, mgr.): Opened 1 with Moonshiner's Daughter as attraction. Future dates unsettled.

RHODE ISLAND.

WOONSOCKET.—OPERA HOUSE (Josh E. Ogden, mgr.): The Weber Stock co. opened Aug. 30-4, to fair business, presenting Lady Audley's Secret, Three Hats, Man of Mystery, Danites.——NEW BIJOU THEATRE (George Haley, mgr.): Good bill presented for the week, continuing to fill the house.

NEWPORT.—OPERA HOUSE (Cahn and Cross Co., mgrs.): Daniel Sully in The Matchmaker 6. Miss Petticoats 7. Eight Bells 8.

SOUTH CAROLINA.

ABBEVILLE.—GRAND OPERA HOUSE (Cobb and Cheatham, mgrs.): Jefferson Brothers 14 in The Henrietta. Al. Field's Minstrels 24. Mac Stuart in Romeo and Juliet Oct. 8. Human Hearts Oct. 18. Norman Hackett in Bean Brummell Nov. 1. Florence Gear co. in Fluffy Ruffles 15. Paul Gilmore in The Call of the North Dec. 7.

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COLUMBIA.—THEATRE (F. L. Brown, mgr.): McFadden's Flats Aug. 27; poor to large house. Soul Kiss 6. The Wolf 9. Traveling Salesman 10. Jefferson Boys 13. Land of Nod 14. Yorke and Adams 15. Al. G. Field 20.

FLORENCE.—THEATRE (Frank Brand, mgr.): Graustark 2.

SOUTH DAKOTA.

SIOUX FALLS.—THE NEW THEATRE (Fred Becher, mgr.): Ernest Fisher and co. Aug. 28 in The Three of Us, to excellent business. The Old Clothes Man 30. Ernest Fisher and co. 4 and 6. Grace Hayward co. 12-19.——ITEMS: Mr. Becher, who for years has sold tickets and has been Mr. Jenks' right hand man, has been promoted to manager of the Sioux Falls house. Mr Jenks has moved to Sioux City, Iowa, to manage his theatre there, the New Grand.

YANKTON.—NEW THEATRE (M. W. Jencks, mgr.): The Old Cloth Man Aug. 24 to fair business. The Girl and the Stampede 6. The Sunny Side of Broadway 11.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, mgr.): Opened 6 with Knox Wilson in The Land of Nod. Al. G. Field's Greater Minstrels 7.——BIJOU (Fred Martin, mgr.): Opened 13 with The Candy Kid and continue 14, 15.——AUDITORIUM (W. C. Brownlow, mgr.): S. Tutt Whitney in The Smart Set 8.

CHATTANOOGA.—SHUBERT THEATRE (F. R. Albert, mgr.): Opened 7 with Land of Nod.——BIJOU THEATRE (O. A. Neal, mgr.): Opened 6 with The Candy Kid.

TEXAS.

BONHAM.—STEGER OPERA HOUSE (Stevenson and Wilson, mgrs.): This house has been thoroughly overhauled; prospects for business are fine. The management is anxious to get a good attraction to open the house.

CALVERT.—OPERA HOUSE: Will open Oct. 5 with The Convict's Daughter.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Gage Stock co. Aug. 23-28 gave satisfaction to good business in the following plays: The Belle of Richmond, His Majesty and the Maid, The Golden Rule, Rival Candidates, Sapho, Little Alabama, and A Fighting Chance.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): Uncle Dave Holcomb 7. County Sheriff 9. The House of a Thousand Candles 21. Graustark 25. Howe's moving pictures 28.

VIRGINIA.

ROANOKE.—ACADEMY OF MUSIC (Allen Jenkins, mgr.): Forgiven 1. The Smart Set 3. The Land of Nod 4.

WEST VIRGINIA.

CHARLESTON.—THE BURLEW (N. S. Burlew, mgr.): The Final Settlement 6. May Stewart 11.——ITEM: George Mathis, in advance of The Final Settlement, assumes the direction of the Southern tour of that co.

WISCONSIN.

RACINE.—RACINE THEATRE (Central States Theatre Co., owners; Daniel M. Nye, mgr.): The Blue Mouse Aug. 28; fine co. and production; large business. Girl of the U. S. A. 29; co. very good; two fair sized audiences. Jane Eyre 30; good co. and liberal patronage. The Colored Aristocrats 1. Papke-Ketchel fight pictures 2. The Little Homestead 4. Lo 5. The Minister's Daughter 6. Lena Rivers 11. Wizard of Wiseland 12.——ITEM: J. P. Lester, last season manager of Under Southern Skies (central co.), is still at his home in Racine, Wis., and undoubtedly will not go out this season. He has recently been notified of his appointment as representative of the Friars for this city, a well deserved compliment.

JANESVILLE.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, mgr.): Lo, under auspices of B. P. O. E. No. 254, opened the local season Aug. 27 and was greeted by a large house. It is clever and contains much good music and beautiful scenery and costumes. John E. Young as Johnny O'Day and Dorothy Brenner as Euphemia Hemans Simpson did much clever singing and comedy work, and the co., especially the chorus, which is young and good looking, were fine. The Girl from U. S. A. 1. Wizard of Wiseland 6. D'Urbano's Band 7-12.

LA CROSSE.—THEATRE (Gage and Wohlhuter, mgrs.): The Blind Organist Aug. 29 drew good house. Miss Hersey from Jersey 5, 6. In the Bishop's Carriage 11. Yankee Doodle Stock co. 13-19. Mrs. Carter 20. Richard Carle 24. It's All On the Quiet 26. Kilery's Band 28. In Wyoming 29, and King Dodo 30.——ITEMS: A fine new drop curtain has just been hung.—The Airdome ran only about six weeks and has closed because of poor attendance.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): The Fighting Parson Aug. 28, matinee and night, pleased. Harvey Stock co. opened a six nights' engagement 30 to good business; will give the following plays: Sins of Society, Darkest Russia, Cloverdale Farm, and Daughter of Satan. Richard Carle in Mary's Lamb 6. Moses Prince of Egypt 8. Minister's Daughters 10. The Tiger and the Lamb 11. Merry Widow 16. In Wyoming 17.

RHINELANDER.—GRAND OPERA HOUSE (Hanson and Taylor, mgrs.): Tempest and Sunshine Aug. 29 to packed house; performance and co. fair. Moses, Prince of Egypt, 2. The Fighting Parson 5.——BIJOU (Hanson and Taylor, mgrs.): Moving pictures and illustrated songs; three performances nightly to capacity.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): The Blue Mouse Aug. 27 (opening attraction) drew out a packed house and co. gave entire satisfaction. The Minister's Daughters 29, pleased a good sized audience. Richard Carle in Mary's Lamb 5. The Tiger and the Lamb 6.

OSHKOSH.—GRAND OPERA HOUSE (John E. Williams, mgr.): Opened with Richard Carle in Mary's Lamb, to be followed by The Merry Widow.——ITEM: House has been thoroughly renovated and new scenery added.

OCONTO.—TURNER OPERA HOUSE (Charles Norton, mgr.): Palmottier Sisters Aug. 27, 28; fair houses; excellent programme. Lena Rivers 30; big house; co. fine. The Fighting Parson 2. Harvey D. Orr Stock co. 6-13.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): W. B. Patton in The Blockhead Aug. 31; good co.; good business. Her Dark Marriage Morn 1; fair co.; good house. The Tiger and the Lamb 2. Tempest and Sunshine 3.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Ole Peterson, to small house Aug. 26. Gorton's Minstrels pleased fair house 31. The Girl from U. S. A. 6.

WAUSAU.—GRAND OPERA HOUSE (C. S. Cone, mgr.): Aug. 22-28, dark. Wininger Brothers' co. 29-5.——ITEM: Wininger Brothers, who reside in Wausau, opened their season in Merrill, Wis., 22-28.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Uncle Josh Perkins Aug. 21-25; excellent.

CANADA.

QUEBEC, QUE.—BENNETT'S AUDITORIUM (J. H. Alcs, res. mgr.): The season opened with The Gingerbread Man 2. The policy of this theatre this season will be to book traveling cos.——THEATRE POPULAIRE (Arthur Drapeau, lessee and mgr.): This house, now under the new management, opened 30 with the stock co. in Quo Vadis. All plays will be produced in French.

OTTAWA, ONT.—THE RUSSELL THEATRE (F. Gorman, mgr.): Faust 6. Commencement Days 8, 9.——GRAND OPERA HOUSE (H. J. Birdwhistle, mgr.): Marks Brothers Stock co. 6-11.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson, mgr.): Olivette, magician, and co. Aug. 30-31, opened to a fair house; performance very clever, including the Pantzer Trio. The Gay Matinee Girl 1-2.

WINNIPEG, MAN.—THEATRE (W. B. Lawrence, mgr.): Opened for the season 6 with Corinne in Mlle. Mischief and continuing with Shrinne booked.

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALLEN, ESTELLE (Joseph King, mgr.): Erie, Pa., 6-8. Wilkes-Barre 13-15. Scranton 16-18.
AMERICAN WIDOW (Henry B. Harris, mgr.): New York city Sept. 6—indefinite.
ANGLIN, MARGARET (Louis Nethersole, mgr.): Asbury Park, N. J., 11. Atlantic City 13-15. Bridgeport, Conn., 16. New Haven 17.
ARSENE LUPIN (Charles Frohman, mgr.): New York city Aug. 23—indefinite.
AS THE SUN WENT DOWN (Arthur C. Alston, prop.): Buffalo, N. Y., 6-11. Akron, O., 13-15. Youngstown 16-18.
AS TOLD IN THE HILLS (Alex. Story, mgr.): Lapeer, Mich., 7. Marysville 8. Cass City 9. Marlette 10. Port Huron 11. Pontiac 12. Mt. Clemens 13. Tecumseh 14. Morenci 15. Montpelier, O., 16. Angola, Ind., 17. Auburn 18.
AT CRIPPLE CREEK (Chas. W. Wuers, prop.): Hammondsport, N. Y., 7. Elmira 8. Lock Haven, Pa., 9. Tyrone 10. Altoona 11. Renova 13. Phillipsburg 14. Clearfield 15. Punxsutawney 17. Montsdale 18.
BATES, BLANCE (David Belasco, mgr.): San Francisco, Cal., 6-18.
BATTLE, THE (Liebler and Co., mgrs.): Philadelphia, Pa., 4-18.
BELLE OF JAPAN (Wm. Wamsher, mgr.): Ellendale, N. D., 7. Aberdeen, S. D., 8. Redfield 9. Watertown 10. Brookings 11. Pipestone, Minn., 13. Garretson, S. D., 14. Lenox 15. Yankton 16. Mitchell 17. Salem 18.
BERESFORD, HARRY (E. T. Forrest, mgr.): Norfolk, Va., 11. Richmond 13. Lynchburg 14. Roanoke 15. Bristol, Tenn., 16. Knoxville 17. Chattanooga 18.
BEVERLY (A. G. Delamater, mgr.): Cincinnati, O., 12-18.
BILLY (Sidney Drew mgr.): New York city Aug. 9—indefinite.
BILLY THE KID (Chas. H. Wuers, prop.): Harrisburg, Pa., 7. Reading 8. 9. York 10. Lancaster 11. Kutztown 13. South Bethlehem 14. Stroudsburg 15. Easton 16. Allentown 17. Shenandoah 18.
BILLY THE KID (Eastern; Chas. H. Wuers, prop.): Waterville, Me., 7. Gardiner 9. Augusta 10. Rockland 11. Portland 13. Rumford Falls 14. Livermore Falls 15. Salem, Mass., 16. Exeter, N. H., 17.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): New York city 6-11.
BLUE MOUSE (Sam S. and Lee Shubert, Inc., mgrs.): Des Moines, Ia., 6. Tues.
BREWSTER'S MILLIONS (Cohan and Harris, mgrs.): Newport News, Va., 13. Norfolk 14. Petersburg 15. Richmond 16. Lynchburg 17. Roanoke 18.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Brooklyn, N. Y., 4-11.
BREWSTER'S MILLIONS (Frederic Thompson, mgr.): Trenton, N. J., 10, 11. Pittsburgh, Pa., 13-18.
BROADWAY AFTER DARK (A. H. Woods, mgr.): Louisville, Ky., 6-11. St. Louis, Mo., 12-18.
BURKE, BILLIE (Charles Frohman, mgr.): Omaha, Neb., 7, 8. Kansas City, Mo., 9-11. Denver, Colo., 12-18.
CARTER, MRS. LESLIE (E. D. Price, mgr.): St. Paul, Minn., 13-15. Minneapolis 16-18.
CHECKERS (Stair and Havlin, mgrs.): Detroit, Mich., 6-11. Grand Rapids 12-15. Ft. Wayne, Ind., 16, 17. Joliet, Ill., 18.
CIRCUS MAN (Klaw and Erlanger, mgrs.): Chicago, Ill., Aug. 28—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): New York city Aug. 2—indefinite.
CLIMAX, THE (Joseph Weber, mgr.): Chicago, Ill., Aug. 2-Sept. 18.
CLIMAX, THE (Joseph Weber, mgr.): Los Angeles, Cal., 6-11. Bakersfield 12. Fresno 13, 14. Stockton 15, 16. San Jose 17, 18.
CLIMAX, THE (Joseph Weber, mgr.): Springfield, Ill., 6-8. Maysville, Ky., 9. Lexington 10, 11. Louisville 13-18.
CLIMAX, THE (Joseph Weber, mgr.): Philadelphia, Pa., 6-Oct. 16.
CLIMAX, THE (Joseph Weber, mgr.): London, Eng., Sept. 6—indefinite.
CLIMAX, THE (Southern; Joseph Weber, mgr.): Baltimore, Md., 13-18. Trenton, N. J., 6, 7. Chester, Pa., 8 Plainfield, N. J., 10. Burlington, 11.
CONVICT 999 (A. H. Woods, mgr.): Cincinnati, O., 6-11. Louisville, Ky., 13-18.
CONVICT'S DAUGHTER (Southern; Gus Arnold, mgr.): Dallas, Tex., 7. McKinney 8. Farmersville, 9. Greenville 10. Denison 11. Bonham 13. Paris 14. Clarksville 15. Texarkana 16. Jefferson 17. Marshall 18.
CONVICT'S SWEETHEART (A. H. Woods, mgr.): Brooklyn, N. Y., 6-11. Washington, D. C., 13-18.
CORRIGAN, EMMETT (Joseph M. Gaites, mgr.): Boston, Mass., 2-18.
COW PUNCHER (Central; W. W. McGee, mgr.): Ames, Mich., 7. Nevada 8. State Centre 9. Boone 10. Newton 11. Adel 13. Perry 14. Jefferson 15. Carroll 16. Coon Rapids 17. Harlan 18. Council Bluffs 19.
COW PUNCHER (Eastern; Elmer H. Brown, mgr.): Portland, Mich., 7. Belding 8. Stanton 9. Carson City 10. Greenville 11. Muskegon 12. Montague 13. Big Rapids 14. Reed City 15. Clare 16. Mt. Pleasant 17. Ithaca 18. Pontiac 19.
COWBOY AND THE THIEF (Ed. Bowland, mgr.): Cleveland, O., 6-11. Buffalo, N. Y., 13-18.
COWBOY GIRL (Kilroy and Britton, mgrs.): Birmingham, Ala., 6-11. Chattanooga, Tenn., 13-18.
CREOLE SLAVE'S REVENGE (A. H. Woods, mgr.): Youngstown, O., 6-8. Erie, Pa., 9-11. Rochester, N. Y., 13-15. Syracuse 16-18.
CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Chicago, Ill., Aug. 29-Sept. 18.
DANIEL BOONE ON THE TRAIL (Eastern; Charles A. Taff, mgr.): Rossville, Ill., 7. Gilman 8. Urbana 9. Champaign 10.
DARE DEVIL DAN (Robt. J. Riddell, mgr.): Omaha, Neb., 5-8. Des Moines, Ia., 9-11. Marshalltown, 12. Waterloo 13. Rockford, Ill., 14. Aurora 15, 16. Chicago 16-18.
DAVID COPPERFIELD (Edward C. White, mgr.): Fitchburg, Mass., 7. Norwich, Conn., 8. New London 9. Newport, R. I., 10. Fall River, Mass., 11. New Bedford 13. Brockton 14. Woonsocket, R. I., 15. Attleboro, Mass., 16. Gardner 17. Ware 18.
DEADWOOD DICK'S LAST SHOT (Chas. H. Wuers, prop.): Pittsfield, Mass., 7. North Adams 8. Manchester, N. H., 9-11. Haverhill, Mass., 13. Laconia, N. H., 14. Concord 15. Lawrence, Mass., 16-18.
DEBTORS, THE (Allson-Ziegler, mgrs.): Buffalo, N. Y., 6-11.
DIXEY, HENRY E. (Henry W. Savage, mgr.): Kansas City, Mo., 5-8. Omaha, Neb., 9-11. St. Louis, Mo., 12-18.
DODGE, SANFORD: Deadwood, S. D., 6, 7. Hot Springs 8. Newcastle, Wyo., 9. Gillette 10, 11. Buffalo 13-15. Sheridan 16-18.
DODSON, J. E. (Cohan and Harris, mgrs.): Cincinnati, O., 6-11. Cleveland 13-18.
DOLLAR MARK (Wm. A. Brady, mgr.): New York city Aug. 23—indefinite.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
DREW, JOHN (Charles Frohman, mgr.): New York city Sept. 6—indefinite.
EAST LYNNE (W. J. McDonald, mgr.): Blue Hill, Neb., 7. Campbell 8. Wilcox 9. Republican City 10. Orleans 11.
EDESON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., 6-18.
ELI AND JANE (Harry Green, mgr.): Kirksville, Mo., 8. Green Castle 9. Novinger 10. Trenton 11. Tarkio 16. Shenandoah, Ia., 17. Rockport, Mo., 18.
FARNUM, DUSTIN (Liebler and Co., mgrs.): San Jose, Cal., 9. Stockton 10. Fresno 11. Los Angeles 13-18.
FAUST (Olga Verne White, prop.): Hastings, Mich., 7. Bellevue 8. Charlotte 9. Lansing 10. Saginaw 11. Alpena, Cheborgan 14.
FAVERSHAM, WILLIAM: Albany, N. Y., 13. Amsterdam 14. Schenectady 15. Pittsfield, Mass., 16. New Haven, Conn., 17, 18.
FIGHTING PARSON (F. Ernest Clayton, mgr.): Grand Rapids, Wis., 7. Amherst 9. New London 10. Portage 11. Madison 12. Boscobel 13. Dodgeville 14. Darlington 15. Fennimore 16. McGregor, Ia., 17. Lansing 18. Winona, Minn., 19.
FIGMAN, MAX (John Cort, mgr.): Savannah, Ga., 7. Macon 8. Atlanta 9. Birmingham, Ala., 10. Meridian, Miss., 11. New Orleans, La., 12-18.
FISHER PLAYERS: Montrose, S. D., 7. Salem 8. 9. Yankton 10. Sioux City, Ia., 12. Le Mars 13. Akron 14. Hartington, Neb., 15-17. Wayne 18. Sioux City, Ia., 19.
FLAG LIEUTENANT (Charles Frohman, mgr.): New York city Aug. 30—indefinite.
FLORIST SHOP (Henry W. Savage, mgr.): New York city Aug. 9-Sept. 11. Providence, R. I., 13-18.
FOREIGN EXCHANGE (Liebler and Co., mgrs.): Buffalo, N. Y., 9-11.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—indefinite.
GAMBLER OF THE WEST (A. H. Wood, mgr.): Pittsburgh, Pa., 6-11. Cincinnati, O., 13-18.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): New York city Aug. 12—indefinite.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Chicago, Ill., April 25-Sept. 25.
GENTLEMAN FROM MISSISSIPPI (Brady and Grismer, mgrs.): Vancouver, B. C., 7, 8. Bellingham, Wash., 9. Tacoma 10, 11. Portland, Ore., 12-15.
GEORGE, GRACE (Wm. A. Brady, mgr.): Atlantic City, N. J., 9-11. Montreal, P. Q., 13-18.
GILMORE, BARNEY (Havlin and Nicolai, mgrs.): Washington, D. C., 6-11. Baltimore, Md., 13-18.
GIRL AND THE DETECTIVE (Chas. E. Blaney Amusement Co., mgrs.): Boston, Mass., 5-11. Worcester 13-18.
GIRL AND THE GAWK (Will H. Locke, mgr.): Sturgis, S. D., 7. Rapid City 8. Pierre 10, 11.
GIRL AND THE STAMPEDE (V. E. Lambeck, mgr.): Springfield, S. D., 7. Platte 8. Geddes 9. Wagner 10. Tyndall 11.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): San Francisco 5-18.
GIRL FROM RECTOR'S (A. H. Woods, mgr.): Philadelphia, Pa., 6-18.
GIRL FROM U. S. A. (Central; Harry Scott, mgr.): Harvard, Ill., 7. Freeport 8. Rockford 9. Rochelle 10. Joliet 11. Waukegan 12. Shabbona 13. Oregon 14. Dixon 15. De Witt, Ia., 16. Clinton 17. Morrison, Ill., 18. Muscatine, Ia., 19.
GIRL FROM U. S. A. (City; Harry Scott, mgr.): Des Moines, Ia., 5-8. Omaha, Neb., 9-11. Kansas City, Mo., 12-18.
GIRL FROM U. S. A. (Eastern; Harry Scott, mgr.): Wyoming, Ill., 7. Aledo 8. Galva 9. Geneseo 10. Rock Island 11. Moline 12. Cambridge 13. Alexis 14. Galesburg 15. Avon 16. La Harpe 17. Dallas City 18. Quincy 19.
GIRL FROM U. S. A. (Western; Harry Scott, mgr.): Ft. Huron, Mich., 7. Pontiac 8. Monroe 9. Chelsea 10. Jackson 11. Battle Creek 12. Hillsdale 13. Jonesville 14. Concord 15. Belding 16. Ionia 17. Kalamazoo 18. Muskegon 19.
GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Wallingford, Conn., 7. Middletown 8. Willimantic 9. Norwich 10. New London 11. Fall River, Mass., 13. Newport, R. I., 14. Salem, Mass., 15. Lowell 16. Haverhill 17. Manchester, N. H., 18.
GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Rockland, Mass., 7. Maynard 8. Lawrence 9. Nashua, N. H., 10. Haverhill, Mass., 11. Salem 13. Sanford, Me., 15. Portland 16. Rumford 17. Lewiston 18.
GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): New York city 4-11.
GIRLS WILL BE GIRLS (A. G. Delamater, mgr.): Huntingdon, Pa., 7. Tyrone 8. Bellefonte 9. Clearfield 10. Dubois 11.
GLASER, VAUGHAN; Louisville, Ky., 6-11.
GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., Sept. 6—indefinite.
GRAUSTARK (Central; Baker and Castle, mgrs.): North Adams, Mass., 7. Shelbourne Falls 8. Springfield 9. Gardner 10. South Framingham 11. Athol 13. Keene, N. H., 14. Brattleboro, Vt., 15. Bellows Falls 16. Newport, N. H., 17. Laconia 18.
GRAUSTARK (Eastern; Baker and Castle, mgrs.): St. Joseph, Mo., 5-8. Carrollton 9. Moberly 10. Mexico 11. St. Louis 12-18.
GRAUSTARK (Southern; Baker and Castle, mgrs.): Atlanta, Ga., 8. Birmingham, Ala., 9. Montgomery 10. Mobile 11. New Orleans, La., 12-18.
GREAT DIVIDE (Henry Miller, mgr.): Findlay, O., 7. Fostoria 8. Adrian, Mich., 9. Ann Arbor 10. Coldwater 11. Owosso 13. Lansing 14. Jackson 15. Kalamazoo 16. Battle Creek 17. Saginaw 18.
GREAT JOHN GANTON (Sam S. and Lee Shubert, Inc., mgrs.): Kansas City, Mo., 5-11.
HACKETT, NORMAN (Jules Murry, mgr.): Tonawanda, Pa., 7. Waverly, N. Y., 8. Owego 9. Binghamton 10. Syracuse 11. Buffalo 13-18.
HER DARK MARRIAGE MORN (Thos. W. Keener, mgr.): Beloit, Wis., 7. Lake Geneva 10. Elgin, Ill., 11. Joliet 12. Sycamore 13. De Kalb 14. Polo 15. Sterling 16. Dixon 17. Mendota 18. Springvalley 19. Peru 20.
HIGGINS, DAVID (Stair and Nicolai, mgrs.): Paterson, N. J., 6-8. Camden 9-11. Philadelphia, Pa., 13-18.
HILLIARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., 13-25.
HIS HONOR, THE BARBER: Plainfield, N. J., 11.
HODGE, WILLIAM (Liebler and Co., mgrs.): New York city Aug. 16—indefinite.
HOLY CITY (A. E. Caldwell, mgr.): Easton, Pa., 7. Trenton, N. J., 8. Asbury Park 9. Red Bank 10. Atlantic Highlands 11.
HOUSE OF THOUSAND CANDLES (Carl MacVitty, mgr.): Springfield, Ill., 6, 7. Peoria 9-11. Chicago 12-18.
HOUSE OF THOUSAND CANDLES: Cortland, N. Y., 7. Ithaca 8. Batavia 9. Clyde 10. Utica 11. Lowville 13. Watertown 14. Ogdensburg 15. Plattsburg 16. St. Albans, Vt., 17. Burlington 18.
HUMAN HEARTS (Eastern; W. E. Nankeville, mgr.): Poughkeepsie, N. Y., 14.
HUMAN HEARTS (Southern; W. E. Nankeville, mgr.): Newport News, Va., 7. Norfolk 8. Emporia 9. Petersburg 10. Lynchburg 11. Covington 13. Hinton, W. Va., 14. Clifton Forge, Va., 15. Roanoke 16. Pocahontas 17. Bluefield, W. Va., 18.
HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Beatrice, Neb., 7. Fairbury 8. Wymore 9. Falls City 10. St. Joseph, Mo., 12. 13. Topeka, Kan., 14. Ottawa 15. Emporia 16. Newton 17. Leavenworth 18. Atchison 19.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): South Chicago, Ill., 5-8. Madison, Wis., 9. La Crosse 11. St. Paul, Minn., 12-18.
IN WYOMING (H. E. Pierce, mgr.): Winona, Minn., 7. Rochester 8. Owatonna 9. Faribault 10. Stillwater 11. Duluth 13. 14.
IS MATRIMONY A FAILURE (David Belasco, mgr.): New York city Aug. 24—indefinite.
JANE EYRE (Rowland and Clifford, mgrs.): Rockford, Ill., 7. Belvidere 8. Sycamore 9. Joliet 10. Ottawa 11. Springvalley 12. Streator 13. Toluca 14. Rutland 15. Pekin 16. Lincoln 17. Canton 18. Peoria 19.
JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Bluefield, W. Va., 7. Staunton, Va., 8. Lynchburg 9. Danville 10. Winston-Salem, N. C., 11. Columbia, S. C., 13. Abbeyville 14. Augusta, Ga., 15. Orangeburg, S. C., 16. Charleston 17. Savannah, Ga., 18.
KING OF RIGAMISTS (A. H. Woods, mgr.): Chicago, Ill., 5-18.
LAWRENCE, LIONEL (S. H. Joliffe, mgr.): Wilson, N. C., 7. Goldsboro 8. Newbern 9. Wilmington 10. Fayetteville 11. Darlington, S. C., 13. Florence 14. Sumter 15. Orangeburg 16. Newberry 17. Spartanburg 18.
LENA RIVERS (Central; F. W. McIntosh, mgr.): Dixon, Ill., 7. Rockford 8. Elgin 9. Freeport 10. Racine, Wis., 11. Watertown 12. Portage 13.
LENA RIVERS (Barton and Wiswell, mgrs.): Denver, Col., 12-18. Victor 19.
LION AND THE MOUSE (Co. A; Henry B. Harris, mgr.): Brooklyn, N. Y., 6-11. Jersey City, N. J., 13-18.
LION AND THE MOUSE (Henry B. Harris, mgr.): Norfolk, Va., 7. Petersburg 8. Richmond 9. Charlottesville 10. Staunton 11. Bluefield, W. Va., 13. Roanoke, Va., 14. Bristol, Tenn., 15. Knoxville 16. Chattanooga 17. Dalton, Ga., 18.
LITTLE PROSPECTOR (Frank G. King, mgr.): Bloomfield, Ia., 7. Moravia 8. 9. North English 10, 11. Buxton 13. Hateman 14. Milton 15. Mystic 16. Wayland 17, 18.
LORIMER, WRIGHT (W. A. Brady, mgr.): Winnipeg, Man., 6-11. Grand Forks, N. D., 13-15. Fargo 16-18.
MAN FROM HOME (Liebler and Co., mgrs.): Toronto, Can., 6-11.
MAN OF THE HOUR (Western; Brady and Grismer, mgrs.): Lancaster, Pa., 7. Harrisburg 8. Altoona 9. Johnstown 10. Zanesville, O., 11. Newark 13. Springfield 14. Richmond, Ind., 15. Terre Haute 16. Springfield, Ill., 17. Decatur 18.
MANN, LOUIS (Wm. A. Brady, mgr.): Boston, Mass., 6-18.
MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., Aug. 29-11.
MARRIED IN HASTE (Edwin Percival, mgr.): Sycamore, Ill., 7. De Kalb 8. Polo 9. Dixon 10. Mendota 11. Peru 12. Kewanee 14. Abingdon 15. Monmouth 16. Roseville 17. Galesburg 18. Moline 19.
MASTER KEY (W. A. Brady, mgr.): Philadelphia, Pa., 9-11.
McHENRY, NELLIE (Chas. H. Wuers, prop.): Altoona, Pa., 7. Johnstown 8. Mansfield, O., 9. Richmond, Ind., 10. Marion 11. Terre Haute 13-15. Evansville 16-18.
MEADOW BROOK FARM (J. W. Carson, mgr.): Geneseo, Ill., 7. Cambridge 8. Toulon 9. Monmouth 10. Galesburg 11. Peoria 12. Canton 13.

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Lewistown 14, Cuba 15, Bushnell 16, Macomb 17, Burlington, Ia., 18, Ft. Madison 19.

MONEY AND THE WOMAN (Mittenthal Bros., mgrs.): Chicago, Ill., Aug. 30-11.

MONTANA (Roland Osborne, mgr.): Willmar, Minn., 7, Montevideo 8, Milbank, S. D., 9, Groton 10, Aberdeen 11, Watertown 13, Clark 14, Redfield 15, Huron 16, Highmore 17, Pierre 18.

MONTANA LIMITED (Klimt and Gazzolo, mgrs.): Kansas City, Mo., 5-11, Des Moines, Ia., 12-14.

MURPHY, TIM (W. A. Brady, mgr.): New Orleans, La., 5-11.

MY PARTNER'S GIRL (Chas. E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 13-18.

NEW EAST LYNNE (Jos. King, mgr.): Springfield, Mass., 9-11.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): St. Paul, Minn., 5-11, Stillwater 13, Eau Claire, Wis., 14, Superior 15, Duluth, Minn., 16-18.

ON THE EVE (Henry B. Harris, mgr.): New Haven, Conn., 13-15, Hartford 16-18.

ON THE SUWANEE RIVER (A. R. Warner, mgr.): Grand Rapids, Mich., 5-8, Toledo, O., 9-11, Chicago, Ill., 12-18.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Syracuse, N. Y., 6-8, Rochester 9-11, Pittsburgh, Pa., 13-18.

ONLY LAW (Walter N. Lawrence, mgr.): New York city Aug. 9—Indefinite.

PAID IN FULL (Astor; Wagenhals and Kemper, mgrs.): Pittsburgh, Pa., 6-11, Cincinnati, O., 12-18.

PAID IN FULL (Atlantic; Wagenhals and Kemper, mgrs.): Newark, N. J., 6-11, Perth Amboy 13, Plainfield 14, New Brunswick 15, Burlington, 16, Easton 17, Trenton 18.

PAID IN FULL (Coast; Wagenhals and Kemper, mgrs.): Santa Ana, Cal., 7, San Bernardino 8, Bakersfield 9, Hanford 10, Sacramento 11, Eugene, Ore., 13, Salem 14, Astoria 15, Portland 16-18.

PAID IN FULL (Eastern; Wagenhals and Kemper, mgrs.): New Haven, Conn., 7, 8, Winsted 9, Middletown 10, Danbury 11, Willimantic 13, Norwich 14, New London 15, Westerly, R. I., 16, Putnam, Conn., 17, Attleboro, Mass., 18.

PAID IN FULL (Western; Wagenhals and Kemper, mgrs.): Wheeling, W. Va., 6, 7, Akron, O., 8, Fremont 9, Adrian, Mich., 10, Ann Arbor 11, Lansing 13, Pontiac 14, Port Huron 15, Flint 16, Owosso 17, Bay City 18.

PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Ada, O., 7, Nevada 8, Millersburg 10, Massillon 11, Uhrichsville 13, Newcomerstown 14, Toronto 15, Wellsville 16, East Palestine 17, Beaver Falls, Pa., 18.

PECK'S BAD BOY (Jas. F. Marron, mgr.): North Berwick, Me., 7, Freeport 8, Wiscasset 9, Damariscotta 10, Waldoboro 11, Richmond 14, Hartland 15, Belfast 16, Corinna 17, Newport 18.

PIERRE OF THE PLAINS (A. H. Woods, mgr.): Brooklyn, N. Y., 6-11, Norfolk, Va., 13-18.

PINKEY THE PINKERTON GIRL (Frank Sherman, mgr.): St. Louis, Mo., 5-11, Evansville, Ind., 13-15, Terre Haute 17, 18.

POLLY OF THE CIRCUS (E. B. Jack, mgr.): Tacoma, Wash., 5-7, Ellensburg 8, No. Yakima 9, Walla Walla 10, 11, Spokane 12-15, Missoula, Mont., 16, Helena 17, Great Falls 18, Butte 19, 20.

POLLY OF THE CIRCUS (Fred Reichelt, mgr.): Perth Amboy, N. J., 7, Plainfield 8, Dover 9, Paterson 10, 11, Middletown, N. Y., 13, Carbondale, Pa., 14, Pittston 15, Hazelton 16, Mahanoy City 17, Pottsville 18.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Brooklyn, N. Y., 6-11, Baltimore, Md., 13-18.

POST, GUY BATES (Harrison Grey Fiske, mgr.): New York city Sept. 4—indefinite.

POYSTER, BEULAH (Burton Nixon, mgr.): Atlanta, Ga., 6-11, Birmingham, Ala., 13-18.

PRINCESS OF PATCHES (Will J. Nodine, mgr.): York, Pa., 7, Lancaster 8, Carlisle 9, Waynesboro 10, Chambersburg 11, Martinsburg, W. Va., 13, Williamsport, Md., 14, Hancock 15, Cumberland 16, Meyersdale, Pa., 17, Keyser, W. Va., 18.

QUEEN OF THE SECRET SEVEN (A. H. Woods, mgr.): Newark, N. J., 6-11, Bridgeport, Conn., 13-15, Springfield, Mass., 16-18.

QUEEN OF THE OUTLAW CAMP: Philadelphia, Pa., 6-11.

RICHMAN, CHARLES: New York city 7-25.

RIGHT OF WAY (Klaw and Erlanger, mgrs.): Hartford, Conn., 7, Pittsfield, Mass., 8, Syracuse, N. Y., 9-11.

RINGMASTER, THE (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.

RIVER PIRATES (A. H. Woods, mgr.): Scranton, Pa., 6-8, Wilkes-Barre 9-11, Philadelphia 13-18.

ROBSON, MAY (L. S. Sire, mgr.): Concord, N. H., 7, Manchester 8, Salem, Mass., 9, Lowell 10, Lawrence 11, Worcester 13-15, Haverhill 16, Gloucester 17, Lynne 18.

ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., 6-18.

ROYAL SLAVE (George H. Bubb, mgr.): Manton, Mich., 7, Marion 8, Reed City 9, Big Rapids 10, Muskegon 11, Fennville 13, South Haven 14, Benton Harbor 15, Buchanan 16, Elkhart, Ind., 17, South Bend 18, Michigan City 19.

SAL, THE CIRCUS GAL (A. H. Woods, mgr.): Detroit, Mich., 6-11, South Chicago, Ill., 12-15.

SERVANT IN THE HOUSE (Henry Miller, mgr.): Buffalo, N. Y., 13-18.

SHADOWED BY THREE (Harry J. Jackson, mgr.): Evansville, Ind., 6-8, Terre Haute 9-11, Youngstown, O., 13-15, Erie, Pa., 16-18.

SINS OF SOCIETY (Brooks and Dingwall, mgrs.): New York city Aug. 31—indefinite.

SPOONER, CECIL (Chas. E. Blaney Amusement Co., mgrs.): New York city 5-11, Brooklyn, N. Y., 13-18.

STAHL, ROSE (Henry B. Harris, mgr.): Waterbury, Conn., 7, Meriden 8, New Britain 9, New Haven 10, 11, Hartford 13, 14, Springfield, Mass., 15, 16, Worcester 17, 18.

STARR, FRANCIS (David Belasco, mgr.): New York city Sept. 4—indefinite.

STEWART, MAY (J. E. Cline, mgr.): Harrisonburg, Va., 7, Clifton Forge 8, Covington 9, Hinton, W. Va., 10, Charleston 11, Gallipolis, O., 13, Ironton 14, Maysville, Ky., 15, Cynthiana 16, Winchester 17, Richmond 18.

STEWART, NELLIE: Christchurch, New Zealand, Aug. 31-9, Oamaru 10, Dunedin 11-23, Invercargill 24, 25.

STRUGGLE, THE: Philadelphia, Pa., 6-11.

SUCH A LITTLE QUEEN (Henry B. Harris, mgr.): New York city Aug. 31—indefinite.

TEMPEST AND SUNSHINE (Central; Howard Brandon, mgr.): Rushville, Ill., 7, Beardstown 8, Bushnell 9, Pittsfield 10, Hannibal, Mo., 11, Quincy, Ill., 12, Macon, Mo., 13, Kirksville 14, Trenton 15, Unionville 16, Centerville, Ia., 17, Ottumwa 18.

TEMPEST AND SUNSHINE (Eastern; A. J. Woods, mgr.): Mt. Clemens, Mich., 7, Ann Arbor 8, Dundee 9, Tecumseh 10, Morenci 11, Wauseon, O., 13, Bryan 14, Defiance 15, Paulding 16, Celina 17, Delphos 18.

TEMPEST AND SUNSHINE (Southern; Harry C. Bannister, mgr.): Marengo, Ia., 7, Belle Plaine 8, Traer 9, Reinbeck 10, Cedar Rapids 11, Keystone 12, State Center 13, Nevada 14, Ames 15, Madrid 16, Perry 17, Boone 18.

TEMPEST AND SUNSHINE (Western; Richard Chapman, mgr.): Gratiot, Wis., 7, Darlington 8, Dodgeville 9, Galena, Ill., 10, Dubuque, Ia., 11, Wenona, Minn., 12, St. Charles 13, Chatfield 14, Rochester 15, Austin 16, Faribault 17, Mankato 18.

THIEF (Eastern; Charles Frohman, mgr.): Asbury Park, N. J., 17, Red Bank 18.

THIRD DEGREE (Henry B. Harris, mgr.): Chicago, Ill., Sept. 6—indefinite.

THIRD DEGREE (Henry B. Harris, mgr.): Fall River, Mass., 6-8.

THIRD DEGREE (Henry B. Harris, mgr.): Dubuque, Ia., 6, 7, Cedar Rapids 8, Des Moines 9-11.

THORNE AND ORANGE BLOSSOMS (S. E. Lester, mgr.): Moline, Ill., 7, Rock Island 8, Muscatine, Ia., 9, Iowa City 10, Cedar Rapids 11.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Milwaukee, Wis., 6-11, Grand Rapids, Mich., 13-18.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Richmond, Va., 7, Lynchburg 8, Charlotte, N. C., 9, Columbus, Ga., 10, Augusta 11, Charleston, S. C., 13, Savannah, Ga., 14, Jacksonville, Fla., 15, Macon, Ga., 16, Atlanta 17, 18.

TRAVELING SALESMAN (Eastern; Henry B. Harris, mgr.): Augusta, Me., 8, Waterville 9, Bangor 10, 11, Gardner 13, Skowhegan 14, Rockland 15, Lewiston 16, Biddeford 17, Portsmouth, N. H., 18.

TURNER, WM. H. (Chas. E. Blaney Amusement Co., mgrs.): Philadelphia, Pa., 5-11, Brooklyn, N. Y., 13-18.

TWO MERRY TRAMPS (McVann and Vetter, mgrs.): Pine Island, Minn., 7, Red Wing 8, Lake City 9, Ellsworth, Wis., 10, Stillwater, Minn., 11.

UNCLE DAVE HOLCOMB (A. B. McKechnie, mgr.): Montpelier, Vt., 7, Barre 8, White River Jct. 9, Laconia, N. H., 10, Concord 11, Biddeford, Me., 13, Portland 14, 15, Augusta 16, Skowhegan 17, Gardiner 18.

UNCLE TOM'S CABIN (Martin's; Wm. Kibble, mgr.): Kokomo, Ind., 7, Muncie 8, Frankfort 9, Wabash 10, Ft. Wayne 11.

UNCLE TOM'S CABIN (Leon Washburn, mgr.): Chester, Pa., 7, West Chester 8, Boyerstown 9, Allentown 10, Easton 11, South Bethlehem 13, Norristown 14, Reading 15, Lebanon 16, Harrisburg 17, York 18.

UNCLE TOM'S CABIN (Terry's): Marble Rock, Ia., 7, Shellrock 8, Cedar Falls 9, Laporte City 10, Vinton 11.

UNDER SOUTHERN SKIES (Harry Doel Parker, mgr.): Akron, O., 6-8, Youngstown 9-11, Warren 13, Sharon, Pa., 14, New Castle 15, Canton, O., 16, New Philadelphia 17, Zanesville 18.

VIA WIRELESS (Frederic Thompson, mgr.): Providence, R. I., 6-11, Springfield, Mass., 13, 14, Hartford, Conn., 15, New Haven 16, Bridgeport 17, 18.

WALSH, BLANCHE (A. H. Woods, mgr.): Yonkers, N. Y., 18.

WHEN HIS WIFE'S AWAY (John W. Rankin, mgr.): Ashland, Pa., 7, Milton 8, Lancaster 9, Coatesville 10, Carlisle 11, York 13, Annapolis, Md., 14, Winchester, Va., 15, Front Royal 16, Charlottesville 17, Staunton 18.

WHITESIDE, WALKER (Liebler and Co., mgrs.): New York city Sept. 6—indefinite.

WILDFIRE (Harry Doel Parker, mgr.): Chicago, Ill., Aug. 29-11, Pittsburgh, Pa., 13-18.

WILLIAMS, HATTIE (Charles Frohman, mgr.): New York city Aug. 23—indefinite.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Baltimore, Md., 6-11, Washington, D. C., 13-18.

WOLF, THE: Hartford, Conn., 6-8.

WOLF, THE (R. G. Henderson, mgr.): Columbia, S. C., 7, Augusta, Ga., 8, Charleston, S. C., 9, Savannah, Ga., 10, 11, Tampa, Fla., 13, Jacksonville 14, Albany, Ga., 15, Americus 16, Macon 17, Montgomery, Ala., 18.

WORKINGMAN'S WIFE (A. H. Woods, mgr.): Buffalo, N. Y., 6-11, Cleveland, O., 13-18.

WORLD AND THE WOMAN: Youngstown, O., 10, 11.

YANKEE DOODLE DETECTIVE (Western; Chas. H. Wuerz, prop.): St. Louis, Mo., 5-11, Ft. Madison, Ia., 12, Davenport 13, Rock Island, Ill., 14, Muscatine, Ia., 15, Moline, Ill., 16, Monmouth 17, Quincy 18.

YANKEE DOODLE DETECTIVE (Eastern; Chas. H. Wuerz, prop.): Lowell, Mass., 6-8, Portsmouth, N. H., 9, Portland, Me., 10, 11, Augusta 14, Pittsfield 16, Rockland 17, Livermore 18.

YOUNG BUFFALO (Chas. E. Blaney Amusement Co., mgrs.): Worcester, Mass., 5-11, Boston 13-18.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klint and Gazzolo, mgrs.): Chicago, Ill., June 25—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.

ALHAMBRA (Weber Bros., mgrs.): Chicago, Ill.—indefinite.

AMERICAN: San Francisco, Cal., July 18—indefinite.

ATHON: Seattle, Wash., Aug. 15—indefinite.

AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.

BELASCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.

BOWDOIN SQUARE THEATRE (Jay Hunt, mgr.): Boston, Mass.—indefinite.

BROADWAY PLAYERS (Guy C. Smith, mgr.): Oakland, Cal.—indefinite.

BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.

CALUMET (John T. Connors, mgr.): South Chicago, Ill.—indefinite.

CAPE COTTAGE (E. V. Phelan, mgr.): Portland, Me., June 26—indefinite.

CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.

D'ORMOND-FULLER (John D. D'Ormond, mgr.): Houston, Tex.—indefinite.

ELITCH (Thos. Long, mgr.): Denver, Colo., July 5—indefinite.

ELLEFORD: Honolulu, Hawaii, April 11—indefinite.

FORBES-McALISTER: Brooklyn, N. Y., Aug. 28—indefinite.

FRENCH: Montreal, P. Q., Sept. 6—indefinite.

FRENCH (E. F. French, mgr.): Seattle, Wash., Sept. 5—indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—indefinite.

GAGNON-POLLOCK (Bert C. Gagnon, mgr.): Dallas, Tex.—indefinite.

KEITH'S (James E. Moore, mgr.): Portland, Me., April 19—indefinite.

LYCEUM (H. M. Holden, mgr.): Cincinnati, O., Sept. 5—indefinite.

LYTELL, BERT: Rochester, N. Y., June 14—indefinite.

McRAE (Henry McRae, mgr.): Bellingham, Wash.—indefinite.

MACK, WILLARD: Salt Lake City, U., Aug. 29—indefinite.

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MARVIN STOCK (College: Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MARVIN STOCK (Marlowe: Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 30—indefinite.
MARVIN STOCK (People's: Chas. B. Marvin, mgr.): Chicago, Ill., Aug. 23—indefinite.
MORISON, LINDSAY: Boston, Mass., June 14—indefinite.
MORTON-MAXWELL (H. C. Morton, mgr.): Owosso, Mich.—indefinite.
ORPHEUM (Grant Laferty, mgr.): Philadelphia, Pa., Sept. 12—indefinite.
PAIGE, MABEL (M. Richie, mgr.): Jacksonville, Fla., Feb. 8—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PEAK'S ISLAND (Bartley McCallum, mgr.): Peak's Island, Me., June 26—indefinite.
PLAYERS (Chas. P. Elliott, mgr.): Chicago, Ill., Sept. 4—indefinite.
POLI (S. Z. Poli, mgr.): Springfield, Mass., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Waterbury, Conn., May 10—indefinite.
POLI (S. Z. Poli, mgr.): Worcester, Mass., May 24-Oct. 2.
SPOONER, EDNA MAY (Jake Wells, mgr.): New Orleans, La., Aug. 23—indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgrs.): St. Louis, Mo.—indefinite.
SUMMER (M. Moyers, mgr.): Hamilton, Ont.—indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., Aug. 12-Sept. 18.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—indefinite.
YIDDISH (Edward A. Relkin, mgr.): New York city Aug. 27—indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Harper, Kan., 6-11.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): Plattsburg, N. Y., 6-11, St. Johnsbury, Vt., 13-18.
BRECKENRIDGE STOCK (Charles Breckenridge, mgr.): Omaha, Neb., Aug. 29-11.
BROADWAY PLAYERS (Felix Blei, mgr.): Fishkill, N. Y., 6-8, Saugerties 9-11.
BROADWAY PLAYERS (Southern: Felix Blei, mgr.): Savannah, Ga., 5-11.
BROWN, KIRK (J. T. Macauley, mgr.): Newburgh, N. Y., 6-11, Troy 13-18.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Hazleton, Pa., 6-11, Lancaster 13-18.
CHASE-LISTER: Iola, Kan., 5-11.
CRAIG STOCK (P. Craig, mgr.): Lowell, Mass., 6-11.
CULHANE'S COMEDIANS (W. E. Culhane, mgr.): Bloomington, Wis., 5-11.
CUTTER STOCK (Wallace R. Cutter, mgr.): Mt. Gilead, O., 6-11, Goshen, Ind., 13-18.
EWING, GERTRUDE (Wm. N. Smith, mgr.): Murphysboro, Ill., 6-11.
GRAYCE, HELEN (N. Appell, mgr.): Lewiston, Me., 6-11, Bangor 13-18.
HALL, DON C.: Markle, Ind., 6-11, Lima, O., 13-18.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Washington, Pa., 6-11, East Liverpool, O., 13-18.
HARCOURT COMEDY (Chas. K. Harris, mgr.): Auburn, N. Y., Aug. 30-Sept. 25.
HARDER-HALL STOCK: Altoona, Pa., Aug. 23-11.
HARVEY STOCK (J. H. Garside, mgr.): Oconto, Wis., 6-11, New London 13-18.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Eldon, Ia., 6-11.
HICKMAN-BESSEY STOCK (Eastern: Bert Leigh, mgr.): Independence, Ia., 6-11, Waterloo 12-18.
HILLMAN'S IDEALS (F. P. Hillman, mgr.): McPherson, Kan., 6-11.
HYDE'S THEATRE PARTY (J. H. Cunningham, mgr.): Lima, O., 5-11, Findlay 13-18.
KEITH STOCK (Cato S. Keith, mgr.): Valparaiso, Ind., 6-11.
KEMPTON KOMEDY: Fremont, Neb., 5-11.
KEYES SISTERS (V. A. Varney, mgr.): Morgantown, W. Va., 6-Oct. 2.
MacLEAN STOCK (No. 1: P. G. MacLean, mgr.): South Bend, Ind., Sept. 13—indefinite.
MacLEAN STOCK (No. 2: P. G. MacLean, mgr.): Muncie, Ind., Sept. 6—indefinite.
MAHER, PHIL, STOCK (Leslie E. Smith, mgr.): Little Falls, N. Y., 6-11.
MARKS, TOM (F. A. Brooks, mgr.): Watertown, N. Y., 6-11.
MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Springfield, O., 6-11.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Excelsior Springs, Mo., 5-18.
MURRAY-MACKEY (John J. Murray, mgr.): Warren, O., 6-11.
NORTH BROS. COMEDIANS: Mansfield, O., Aug. 30-11.
ORPHEUM STOCK (Edward Doyle, mgr.): Montpelier, O., 6-11, Muncie, Ind., 13-18.
PAYCEN STOCK (E. S. Lawrence, mgr.): Parsons, Kan., 5-18.
PICKERTS, FOUR (Wilbur Pickert, mgr.): Rocky Mount, N. C., 6-8.
READICK STOCK (M. O. Francillon, mgr.): Houston, Tex., 30-Oct. 2.
SIGMOND STOCK (W. O. Hill, mgr.): Sag Harbor, L. I., Mondays, Babylon, Tuesdays, Ft. Washington, Wednesdays, Ft. Jefferson, Thursdays, Northport, Fridays, Glen Cove, Saturdays.
TAYLOR STOCK (H. W. Taylor, mgr.): Beaver Falls, Pa., 6-11, Butler 13-18.
TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Dryden, N. Y., 6-11.
WHYTE DRAMATIC CO. (Chas. P. Whyte, mgr.): Springfield, Mo., 5-18.
WILLIAMS STOCK (M. R. Williams, mgr.): Pontiac, Mich.—indefinite.
WINNINGER BROTHERS: Stevens Point, Wis., 6-11, Marshfield 12-18.
YANKEE DOODLE STOCK (Geo. Y. Galiday, mgr.): Chippewa Falls, Wis., 6-12.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—indefinite.
ALASKAN, THE (Wm. P. Cullen, mgr.): Salida, Col., 16.

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BABES IN TOYLAND: St. Paul, Minn., 6-11.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—indefinite.
BROKEN IDOL (B. C. Whitney, mgr.): New York city Aug. 16—indefinite.
BUSTER BROWN (E. H. Fitzhugh, mgr.): Atlantic City, N. J., 6-8, Vineland 9, Asbury Park 10, So. Bethlehem, Pa., 11, Cleveland, O., 13-18.
CANDY KID (Kilroy and Britton, mgrs.): Chattanooga, Tenn., 6-11, Knoxville 13-15, Somerset, Ky., 16, Lexington 17.
CANDY SHOP (Charles Dillingham, mgr.): Buffalo, N. Y., 6-11, Ithaca 13, Binghamton 14, Utica 15, Pittsfield, Mass., 16, Springfield 17, New Haven, Conn., 18.
CARLE, RICHARD (Carle-Marks Co., mgrs.): Appleton, Wis., 7, Green Bay 8, Oshkosh 9, Madison 10, Eau Claire 11, Minneapolis, Minn., 12-15, St. Paul 16-18.
CAT AND THE FIDDLE (Chas. A. Sellen, prop.): Billings, Mont., 7, Livingston 8, Bozeman 9, Anaconda 10, Butte 11, 12, Great Falls 13, Helena 14, Missoula 15, Wallace, Tex., 16, Colfax, Wash., 17, Spokane 18, 19.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): Philadelphia, Pa., 6-11.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): New York city 6-11, Brooklyn, N. Y., 13-18.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Philadelphia, Pa., 6-11, Wheeling, W. Va., 13-15, Akron, O., 16-18.
COLONIAL AMUSEMENT (Chas. Huebner, mgr.): Wheeling, W. Va., 6-11.
COMMENCEMENT DAYS (John Cort, mgr.): Syracuse, N. Y., 6, 7, Ottawa, Ont., 8, 9, North Bay 10, Sudbury 11, Winnipeg, Man., 13-15, Calgary, Alberta 17, 18.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—indefinite.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Boise, Ida., 7, Baker City, Ore., 9, Pendleton 10, The Dalles 11, Portland 12-18.
FLOWER OF THE RANCH (Fred E. L. Comte, mgr.): Wooster, O., 7, Canton 8, New Philadelphia 9, Coshocton 10, Newark 11.
FOLLIES OF 1909 (Florenz Ziegfeld, mgr.): New York city June 14—indefinite.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Glens Falls, N. Y., 7, Troy 8, Utica 9, Ogdensburg 10, Oswego 11.
FOY, EDDIE (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich., 6-11, Saginaw 13.
GAY HUSSARS (Henry W. Savage, mgr.): Boston, Mass., 6-25.
GAY MUSICIAN (John P. Slocum, mgr.): Montreal, P. Q., 6-11, Ottawa, Ont., 13-18.
GEAR, FLORENCE (Jules Murry, mgr.): Hornell, N. Y., 7, Jamestown 8, Meadville, Pa., 9, Canton, O., 10, Akron 11, Toledo 12-18.
GIRL AT THE HELM (H. H. Frazee, prop.): Walla Walla, Wash., 7, No. Yakima 8, Seattle 12-18.
GIRL AT THE HELM (H. H. Frazee, prop.): Milwaukee, Wis., 5-11, Peoria, Ill., 12-15, Springfield 16-18.
GIRL QUESTION (Eastern: H. H. Frazee, prop.): St. Louis, Mo., 5-11, Springfield, Ill., 12-15, Peoria 16-18.
GIRL QUESTION (Western: H. H. Frazee, prop.): Walla Walla, Wash., 7, No. Yakima 8, Tacoma 9, Aberdeen 10, Chehalis 11, Seattle, Wash., 12-18.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): St. Louis, Mo., 5-11, Alton, Ill., 12, Jacksonville 13, Quincy 14, Hannibal, Mo., 15, Moberly 16, Columbia 17, Springfield 18.
GRAND OPERA (Oscar Hammerstein, mgr.): New York city Aug. 30—indefinite.
GUNNING, LOUISE (Sam S. and Lee Shubert, Inc., mgrs.): Cleveland, O., 6-11.
HARTMAN, FERRIS: Spokane, Wash., 5-25.
HAVANA (Sam S. and Lee Shubert, Inc., mgrs.): Atlantic City, N. J., 6-11.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 5—indefinite.
HONEYMOON TRAIL (Princess Amusement Co., mgrs.): Kansas City, Mo., 5-11, Omaha, Neb., 12-14, Lincoln 15, 16, Cheyenne, Wyo., 18.
IMPERIAL MUSICAL COMEDY: Portland, Ore., June 7—indefinite.
IN PANAMA (Al. Rich, mgr.): Cincinnati, O., 5-11, Chicago, Ill., 12-18.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): Portland, Ore., 4-11, Seattle, Wash., 12-18.
ISLE OF SPICE (F. A. Wade, mgr.): Toledo, O., 8, Dayton 11, Indianapolis, Ind., 15, Columbus, O., 18.
ITALIAN GRAND OPERA: New York city Sept. 4—indefinite.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Chicago, Ill., Aug. 30—indefinite.
JUST OUT OF COLLEGE (Bothner and Campbell, mgrs.): Providence, R. I., 6-11.
KING DODO (John Cort, mgr.): Montreal, P. Q., 6-11, Toronto, Ont., 13-18, Hamilton 19, London 17, 18, Saginaw, Mich., 19.
KNIGHT FOR A DAY (H. H. Frazee, prop.): Seattle, Wash., 11, Tacoma 12, Victoria, B. C., 13, Vancouver 14, 15, New Westminster 16, Bellingham, Wash., 17, Everett 18.
LACEY'S MUSICAL COMEDY: Princeton, Ill., 6-11, Dubuque, Ia., 13-18.
LAND OF NOD (Samuel E. Rork, mgr.): Chattanooga, Tenn., 7, Dalton, Ga., 8, Rome 9,

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LITTLE NEMO (Klaw and Erlanger, mgrs.): Syracuse, N. Y., 13-19.

LO (Harry Askin, mgr.): Chicago, Ill., Sept. 6 indefinite.

LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1—indefinite.

MA'S NEW HUSBAND (Harry Scott, mgr.): Conneaut, O., 7, Ashtabula 8, Fredonia, N. Y., 9, Dunkirk 10, Niagara Falls 11, Medina 13, Albion 14, Batavia 15, Warsaw 16, Le Roy 17, Perry 18.

MATINEE GIRL (J. C. Jackson, mgr.): Pawhuska, Okla., 5-11.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): New Orleans, La., 5-11, New Iberia 12, Jennings 13, Lake Charles 14, Beaumont, Tex., 15, Galveston 16, Houston 17, San Antonio 18, New Braunfels 19.

McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 30—indefinite.

MERRY WIDOW (Henry W. Savage, mgr.): St. Louis, Mo., 5-11, Sheboygan, Wis., 13, Menominee 14, Green Bay 15, Fond du Lac 16, Appleton 17, Oshkosh 18.

MERRY WIDOW (Henry W. Savage, mgr.): Bridgeport, Conn., 7, Waterbury 8, Hartford 9-11, Middletown 13, New London 14, Norwich 15, New Bedford, Mass., 16, Newport, R. I., 17, Fall River, Mass., 18.

MERRY WIDOW AND THE DEVIL (Joseph Weber, mgr.): Newark, N. J., 13-18.

MIDNIGHT SONS (Sam S. and Lee Shubert, inc., and Lew Fields, mgrs.): New York city May 23—indefinite.

MOORE, VICTOR (Cohan and Harris, mgrs.): Indianapolis, Ind., 6-11, Milwaukee, Wis., 12-17.

MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.

NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Rochester, N. Y., 6-11, Brooklyn, N. Y., 13-18.

PARISIAN MODEL (Mittenthal Brothers, mgrs.): Toronto, Ont., 6-11, Grand Rapids, Mich., 12, Sault Ste. Marie 13, Marquette 14, Calumet 15, Hancock 16, Ishpeming 17.

POWERS, JAMES T. (Sam S. and Lee Shubert, inc., mgrs.): New York city Aug. 9—indefinite.

PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): Louisville, Ky., 6-11, St. Louis, Mo., 12-18.

PRINCESS OPERA (Loverich and Campbell, mgrs.): San Francisco, Cal., July 26—indefinite.

QUEEN OF THE MOULIN ROUGE (Thomas W. Ryley, mgr.): Chicago, Ill., Aug. 29—indefinite.

RAYS, THE (Stair and Nicolai, mgrs.): Chicago, Ill., 6-18.

REID MILL (H. B. Emery, mgr.): Logansport, Ind., 7, Elwood 8, Anderson 9, Muncie 10, Richmond 11, Hamilton, O., 12, Chillicothe 13, Portsmouth 14, Huntington, W. Va., 15, Lexington, Ky., 16, Frankfort 17, Owensboro 18, Evansville, Ind., 19.

ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.

RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 25-Sept. 11.

ROSE OF ALGERIA (Sam S. and Lee Shubert, inc., mgrs.): Philadelphia, Pa., 6-11.

ROYAL CHEF (F. A. Wade, mgr.): Fairbury, Ill., 7, Kankakee 8, South Chicago 11, Kenosha, Wis., 12, Stoughton 13, Madison 14, Manitowoc 15, Antigo 16, Wausaw 17, Green Bay 18.

SCHOOL DAYS (Stair and Nicolai, mgrs.): Pittsburgh, Pa., 6-11, Paterson, N. J., 13-18.

SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Cleveland, O., 6-11, Ft. Wayne, Ind., 12, Angola 13, Battle Creek, Mich., 14, Kalamazoo 15, Grand Rapids 16-18.

SMART SET (Barton and Wiswell, mgrs.): Plainfield, N. J., 11, New Brunswick 13, Trenton 14, Burlington 15, Camden 16-18.

SMART SET (Barton-Wiswell and Nolan and Co.): Bristol, Tenn., 7, Knoxville 8, Chattanooga 9, Decatur, Ala., 10, Sheffield 11, Memphis, Tenn., 12, Pine Bluff, Ark., 13, Little Rock 14, Hot Springs 15, Prescott 16, Texarkana 17, Jefferson, Tex., 18, Shreveport, La., 19.

SOUL KISS (Wells Amusement Co., mgrs.): Augusta, Ga., 7, Charleston, S. C., 8, Savannah, Ga., 9, Jacksonville, Fla., 10, Macon, Ga., 11, Chattanooga, Tenn., 13, Birmingham, Ala., 14, Atlanta, Ga., 15, 16, Montgomery, Ala., 17, Mobile 18.

STUBBORN CINDERELLA (Eastern; Arthur Houghton, mgr.): Haverhill, Mass., 7, Lawrence 8, Lynn 9, Gloucester 10, Lowell 11, Manchester, N. H., 13, Concord 14, Portsmouth 15, Biddeford, Me., 16, Portland 17, 18.

STUBBORN CINDERELLA (Western; Perry J. Kelly, mgr.): Rock Island, Ill., 7, Burlington, Ia., 8, Cedar Rapids 9, Dubuque 10, Madison, Wis., 11, Milwaukee 12-18, Waukegan, Ill., 19.

SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Sioux Falls, S. D., 7, Mitchell 8, Yankton 9, Vermillion 10, Norfolk, Neb., 11, Omaha 12-18.

SUPERBA (Edwin Warner, mgr.): Indianapolis, Ind., 6-11, Louisville, Ky., 12-18.

THREE TWINS (Jos. M. Gaites, mgr.): Brooklyn, N. Y., 6-11, New York city 13-18.

THREE TWINS (Jos. M. Gaites, mgr.): Minneapolis, Minn., 6-11, Billings, Mont., 13, Butte 14, 15, Helena 16, Missoula 17, Wallace, Ida., 18.

TIME, THE PLACE AND THE GIRL (Eastern; H. H. Frazee, prop.): Chicago, Ill., 5-11, Detroit, Mich., 12-18.

TIME, THE PLACE AND THE GIRL (Western; H. H. Frazee, prop.): Seattle, Wash., 5-11 Aberdeen 12, Tacoma 13, 14, Victoria, B. C., 15, Vancouver 16, 17, Westminster 18, Bellingham, Wash., 19.

TOP O' THE WORLD (J. M. Allison, mgr.): Jackson, Mich., 10, 11, Detroit 13-18.

TRIP TO JAPAN AND THROUGH THE CENTRE OF THE EARTH (Shubert and Anderson, mgrs.): New York city Sept. 4—indefinite.

WARD AND VOKES (Stair and Nicolai, mgrs.): Boston, Mass., 6-11, Montreal, P. Q., 13-18.

WHALOM OPERA (Charles Van Dyne, mgr.): Fitchburg, Mass., June 15-Sept. 11.

WILLIAMS, BERT A. (Jack Shoemaker, mgr.): St. Louis, Mo., 5-11, Quincy, Ill., 13, Galesburg 14, Peoria 15, Davenport, Ia., 16, Des Moines 17, 18.

WIZARD OF WISELAND (Eastern; Harry Scott, mgr.): Hammond, Ind., 6, Frankfort 7, Hoopeston, Ill., 8, Fairbury 9, Pontiac 10, Streator 11, La Salle 12, Ottawa 13, Princeton 14, Kewanee 15, Galva 16, Geneseo 17, Rock Island 18, Davenport, Ia., 19.

WIZARD OF WISELAND (Western; Harry Scott, mgr.): Burlington, Wis., 7, Waukesha 8, Sheboygan 9, Waupun 10, Beloit 11, Racine 12, Elkhorn 13, Harvard, Ill., 14, Rockford 15, Freeport 16, De Kalb 17, Joliet 18, Aurora 19.

YORKE AND ADAMS (Ed S. Daley, mgr.): Nashville, Tenn., 6-11, Rome, Ga., 13, Athens 14, Columbia, S. C., 15, Charleston 16, Savannah, Ga., 17, Augusta 18.

MINSTRELS.

COHAN AND HARRIS: Pittsburgh, Pa., 6-11.

DOCKSTADER'S, LOU (Lee Williams, mgr.): Pittsburgh, Pa., 6-11, Cincinnati, O., 12-18.

FIELD'S (Al. G. Field, mgr.): Knoxville, Tenn., 7, Asheville, N. C., 8, Greenville, S. C., 9, Charlotte, N. C., 10, Greensboro 11, Lynchburg, Va., 13, Petersburg 14, Richmond 15, Newport News 16, Norfolk 17, Raleigh, N. C., 18.

FOXE'S, ROY E.: New Castle, Pa., 6-8.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Lakouta, Ia., 7, What Cheer 8, Deep River 9, 10.

GORTON'S MINSTRELS: St. Cloud, Minn., 7, Fargo, N. D., 8, Valley City 8, Jamestown 10, Bismarck 11.

GUY, ARTHUR L.: St. Albans, Vt., 9.

PRIMROSE'S, GEORGE (Wm. Marmington, mgr.): East Liverpool, O., 7, Steubenville 8, Canton 9, Norwalk 10, Toledo 11.

RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Ft. Worth, Tex., 7, Cleburne 8, Waco 9, Austin 10, San Marcos 11, San Antonio 12, Floresville 13, Beeville 14, Goliad 15, Victoria 16, Cuero 17, Yoakum 18, Houston 19.

VOGEL'S (John W. Vogel, mgr.): Washington, Pa., 7, Wheeling, W. Va., 8, 9, Wellsville, O., 10, Canal Dover 11.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Cleveland, O., 6-11, Pittsburgh, Pa., 13-18.

AVENUE GIRLS (Dan Schuiler, mgr.): Philadelphia, Pa., 6-11, Scranton 13-15, Wilkes-Barre 16-18.

BEHMAN SHOW (Jack Singer, mgr.): Brooklyn, N. Y., 5-18.

BIG REVIEW (Henry P. Dixon, mgr.): Paterson, N. J., 6-8, Jersey City 9-11, Boston, Mass., 13-18.

BLACK CROOK: Altoona, Pa., 8.

BOHEMIANS (Al. Lubin, mgr.): Newark, N. J., 6-11, Chester, Pa., 13-18.

BON TONS (Weber and Rush, mgrs.): Chicago, Ill., 5-11, Cincinnati, O., 12-18.

BOWERY (E. M. Rosenthal, mgr.): Detroit, Mich., 5-11, Chicago, Ill., 12-18.

BRIGADIERS (Wash Martin, mgr.): Wilkes-Barre, Pa., 6-8, Scranton 9-11, Albany, N. Y., 13-15, Schenectady 16-18.

BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): St. Paul, Minn., 6-11, St. Joseph, Mo., 12-18.

CENTURY GIRLS (John Moynihan, mgr.): Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Buffalo, N. Y., 6-11, Detroit, Mich., 13-18.

COLLEGE GIRLS (Spiegel Amusement Co.): Newark, N. J., 6-11, Hoboken 13-18.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Washington, D. C., 6-11, Wheeling, W. Va., 13-15, Columbus, O., 16-18.

COZY CORNER GIRLS (Sam Robinson, mgr.): Minneapolis, Minn., 6-11, St. Paul 12-18.

CRACKER JACKS (Harry Leoni, mgr.): Cincinnati, O., 6-11, Louisville, Ky., 12-18.

DAINTY DUCHESS (Weber and Rush, mgrs.): Wheeling, W. Va., 6-8, Columbus, O., 9-11, Toledo 12-18.

DREAMLANDS (Issy Groda, mgr.): Jersey City, N. J., 6-8, Paterson 9-11, New York city 13-18.

DUCKLINGS (Frank Calder, mgr.): Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.

EMPIRE (Jess Burns, mgr.): Cincinnati, O., 6-11, Chicago, Ill., 12-18.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Des Moines, Ia., 5-8, Marshalltown 9, Waterloo 10, 11, Minneapolis, Minn., 12-18.

FASHION PLATES (Harry Montague, mgr.): Louisville, Ky., 6-11, Cincinnati, O., 13-18.

FAY FOSTER (John Grieves, mgr.): New York city 6-11, Newark, N. J., 13-18.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Pittsburgh, Pa., 6-11, Washington, D. C., 13-18.

FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Chicago, Ill., Aug. 30-11, Cleveland, O., 13-18.

FROLICSOME LAMBS (T. E. Block, mgr.): New York city 6-11, Brooklyn, N. Y., 13-25.

GAIETY GIRLS (Pat White, mgr.): Philadelphia, Pa., 6-11, Wilkes-Barre 13-15, Scranton 16-18.

GAY MASQUERADERS (Bob Russack, mgr.): Albany, N. Y., 6-8, Schenectady 9-11, New York city 13-18.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Buffalo, N. Y., 6-11, Toronto, Ont., 13-18.

GOLDEN CROOK (Jacobs and Jermon, mgrs.): St. Louis, Mo., 5-11, Kansas City 12-18.

HASTINGS, HARRY: Toronto, Ont., 6-11, Rochester, N. Y., 13-18.

HIGH ROLLERS (H. S. Woodhull, mgr.): Kansas City, Mo., 5-11, Des Moines, Ia., 13-15, Marshalltown 16, Waterloo 17, 18.

IMPERIALS (Sim Williams, mgr.): Chicago, Ill., 6-11, Milwaukee, Wis., 12-18.

IRWIN'S BIG SHOW: Milwaukee, Wis., 5-11, Chicago, Ill., 12-18.

IRWIN'S GIBSON GIRLS: Minneapolis, Minn., 5-11, Milwaukee, Wis., 12-18.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Albany, N. Y., 6-8, Schenectady 9-11, Jersey City, N. J., 13-15, Paterson 16-18.

JERSEY LILIES (Wm. S. Clark, mgr.): Philadelphia, Pa., 6-11, Newark, N. J., 13-18.

JOLLY GIRLS (Richard Patton, mgr.): Milwaukee, Wis., 5-11, Minneapolis, Minn., 12-18.

KENTUCKY BELLES (Robert Gordon, mgr.): Cleveland, O., 6-11, Pittsburgh, Pa., 13-18.

KNICKERBOCKERS (Louis Roble, mgr.): Hoboken, N. J., 5-11, New York city 13-18.

LADY BUCCANEERS (Harry Strauss, mgr.): Indianapolis, Ind., 5-11, Louisville, Ky., 13-18.

MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., 5-18.

MARATHON GIRLS (Phil Sheridan, mgr.): Schenectady, N. Y., 6-8, Albany 9-11, Boston, Mass., 13-18.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Brooklyn, N. Y., Aug. 30-11, Philadelphia, Pa., 13-18.

MERRY MAIDENS (Harry Hedges, mgr.): Washington, D. C., 6-11, Baltimore, Md., 13-18.

MERRY WHIRL (Louis Epstein, mgr.): Springfield, Mass., 6-8, Holyoke 9-11, New York city 13-18.

MISS NEW YORK, JR. (Ed. Rehanpen, mgr.): Scranton, Pa., 6-8, Wilkes-Barre 9-11, Paterson, N. J., 13-15, Jersey City 16-18.

MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Detroit, Mich., 6-11, Chicago, Ill., 12-18.

MOULIN ROUGE (Chas. Edwards, mgr.): Chicago, Ill., 6-11, Cleveland, O., 12-18.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Rochester, N. Y., 6-11, Schenectady 13-15, Albany 16-18.

QUEENS OF JARDIN DE PARIS: Cleveland, O., 5-11, Columbus 13-15, Wheeling, W. Va., 16-18.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): New York city 6-11, Providence, R. I., 13-18.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Pittsburgh, Pa., 6-11, Buffalo, N. Y., 13-18.

RIALTO ROUNDERS (Dave Kraus, mgr.): New York city 6-11, Philadelphia, Pa., 13-18.

RICE AND BARTON'S (Chas. Barton, mgr.): New York city 6-11.

ROSE HILL (Rice and Barton, mgrs.): New York city 6-11, Brooklyn, N. Y., 13-18.

ROSE SYDELL (W. S. Campbell, mgr.): Philadelphia, Pa., 6-11, Baltimore, Md., 13-18.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Providence, R. I., 6-11, New York city 13-18.

SAM DEVERE'S (Louis Starke, mgr.): Boston, Mass., 6-18.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Louisville, Ky., 5-11, St. Louis, Mo., 12-18.

SAM T. JACK'S (Will Roehm, mgr.): Brooklyn, N. Y., Aug. 30-11, New York city 13-18.

SERENADERS (James Weedon, mgr.): Columbus, O., 6-8, Wheeling, W. Va., 9-11, Pittsburgh, Pa., 12-18.

STAR AND GARTER (Al. Nathan, mgr.): Boston, Mass., 6-11.

STAR SHOW GIRLS (John T. Baker, mgr.): Kansas City, Mo., 6-11, St. Louis 13-18.

THOROUGHBREDS (Frank B. Carr, mgr.): Pittston, Pa., 7, Nanticoke 8, Pottsville 9, Shenandoah 10, Mount Carmel 11.

TIGER LILIES (W. S. Drew, mgr.): Chester, Pa., 9-11, Philadelphia 13-18.

TOWN TALK (Barney Gerard, mgr.): Boston, Mass., 6-11, Schenectady, N. Y., 13-15, Albany 16-18.

TRAVELERS (Chas. Donohue, mgr.): St. Louis, Mo., 6-11, Indianapolis, Ind., 13-18.

TROCADEROS (C. H. Waldron, mgr.): Baltimore, Md., 6-11, Washington, D. C., 13-18.

UMPIRE (Chas. Donoghue, mgr.): St. Louis, Mo., 5-11, Indianapolis, Ind., 12-18.

VANITY FAIR (Harry Hill, mgr.): Toledo, O., 6-11, Detroit, Mich., 12-18.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): St. Joseph, Mo., 8-11, Kansas City 12-18.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Montreal, P. Q., 6-11, Toronto, Ont., 13-18.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Brooklyn, N. Y., 6-18.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Schenectady, N. Y., 6-8, Albany 9-11, Montreal, P. Q., 13-18.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 30—indefinite.

BALLMAN: Coliseum, Chicago, Ill.—indefinite.

BRANDMAN'S: Lakewood Park, Charleston, S. C., 19-Sept. 15.

BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.

BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.

BUTLER, HELEN MAY, LADIES BAND: Minnesota State Fair 6-11.

CHAMBERLAIN'S: Maysville Park, Shamokin, Pa.—indefinite.

CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.

D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.

ELLERY (Chauncy Ellery, mgr.): Seattle, Wash., Aug. 16-Sept. 18.

FRASER HIGHLANDERS (W. F. Dewar, mgr.): Electric Park, Kansas City, Mo., 8-12.

GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.

GILLILAND'S HUSSAR BAND (Augustus J. Fillies, mgr.): Pittsburgh, Pa.—indefinite.

GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.

KILTIES (T. P. J. Power, mgr.): Singleton, Australia, 7, Muswellbrook 8, Tamworth 9, Toowoomba 10, 11, Brisbane 12-16, Gympie 17, Bundaberg 18, Townsville 21, 22, Charters Towers 23-27, Cairns 29-Oct. 1, Mareeba 2, Cairns 3, Townsville 5, Rockhampton 7, Morgan 8, Rockhampton 9, Gladstone 10, 11, Bundaberg 12, Maryboro 13, Gympie 14, Brisbane 15, 16, Ipswich 17, Toowoomba 18, Warwick 19, Glen Innis 20, Inverell 21, Armadale 22, West Maitland 23.

LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.

NATILLES: Indiana State Fair, Indianapolis, Ind., 5-10, Seymour 11, Kentucky State Fair, Louisville, Ky., 13-18.

PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.

ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Detroit, Mich., 7-14.

ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.

SOUSA (James R. Barnes, mgr.): Hartford, Conn., 7, 8, Rockville 9, Woonsocket, R. I., 10, Newport 11, Boston, Mass., 12, Lowell 13, Portsmouth, N. H., 14, Portland, Me., 15, Sherbrooke, Can., 16, Quebec 17, Montreal 18, St. Johns 19.

TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.

VESSELLA: Sans Souci, Chicago, Ill.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Topeka, Kan., 7, Salina 8, Great Bend 9, Hutchinson 10, Wichita 11.

BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.

BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Nebraska City, Neb. 7, Kansas City, Mo., 13.

CAMPBELL BROS.: Limon, Colo., 7.

CARLISLE'S WILD WEST: Staten Island, N. Y., 6-11.

GOLLMAR BROTHERS: Stuart, Ia., 7.

HAGENBECK-WALLACE: Alton, Ill., 7, Moberly, Mo., 10.

NORRIS AND ROWE'S: St. Thomas, Ont., 7, Chatham 8.

101 RANCH WILD WEST (Miller Brothers, mgrs.): Horton, Kan., 7, Beatrice, Neb., 8, Fairbury 9, Clay Center, Kan., 10, Manhattan 11, Hutchison 13, Kingman 14, Wellington 15, Hennessy, Okla., 16, Shawnee 17, Ada 18, McAlester 20.

RINGLING BROS.: San Francisco, Cal., 9-13.

ROBBINS, FRANK A.: Havre de Grace, Md., 7.

MISCELLANEOUS.

BONHEUR BROTHERS: Lindsborg, Kan., 7, Marquette 8, Windom 9, Lyons 10, Frederick 11.

COSMOPOLITAN SHOW (J. R. Anderson, mgr.): Granite City, Ill., 6-11, White Hall 13-18.

FONTINELLE (Joseph Farrell, mgr.): Springfield, O., 5-11.

FULLER, LOIE: Montreal, P. Q., 6-18.

HOWE, LYMAN H.: Boston, Mass., Aug. 16-Sept. 18.

KLINE SHOW (Herbert A. Kline, mgr.): Lincoln, Neb., 6-11.

LUCKY BILL'S SHOW: Nickerson, Kan., 7, Hutchinson 8, 9, Burrton 10, Halstead 11.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

THOMPSON'S DIANA: Anthony, Kan., 7, Conway Springs 8.

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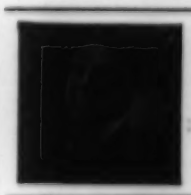

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THE STAGE

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16 York Street, Covent Garden, London, W. C.

Atlanta 10, 11, Augusta 13, Columbia, S. C., 14, Charleston 15, Savannah, Ga., 16, Jacksonville, Fla., 17, Macon, Ga., 18.

LITTLE JOHNNY JONES (Charles L. Crane, mgr.): Wheeling, W. Va., 6-11, Cambridge, O., 13, Zanesville 14, Coshocton 15, Newark 16, Lancaster 17, Circleville 18.

LITTLE NEMO (Klaw and Erlanger, mgrs.): Syracuse, N. Y. 13-19.

LO (Harry Askin, mgr.): Chicago, Ill., Sept. 6 —indefinite.

LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1—indefinite.

MA'S NEW HUSBAND (Harry Scott, mgr.): Conneaut, O., 7, Ashtabula 8, Fredonia, N. Y., 9, Dunkirk 10, Niagara Falls 11, Medina 13, Albion 14, Batavia 15, Warsaw 16, Le Roy 17, Perry 18.

MATINEE GIRL (J. C. Jackson, mgr.): Pawhuska, Okla., 5-11.

McFADDEN'S FLATS (Barton and Wiswell, mgrs.): New Orleans, La., 5-11, New Iberia 12, Jennings 13, Lake Charles 14, Beaumont, Tex., 15, Galveston 16, Houston 17, San Antonio 18, New Braunfels 19.

McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 30—indefinite.

MERRY WIDOW (Henry W. Savage, mgr.): St. Louis, Mo., 5-11, Sheboygan, Wis., 13, Menomonee 14, Green Bay 15, Fond du Lac 16, Appleton 17, Oshkosh 18.

MERRY WIDOW (Henry W. Savage, mgr.): Bridgeport, Conn., 7, Waterbury 8, Hartford 9-11, Middletown 13, New London 14, Norwich 15, New Bedford, Mass., 16, Newport, R. I., 17, Fall River, Mass., 18.

MERRY WIDOW AND THE DEVIL (Joseph Weber, mgr.): Newark, N. J., 13-18.

MIDNIGHT SONS (Sam S. and Lee Shubert, Inc., and Lew Fields, mgrs.): New York city May 23—indefinite.

MOORE, VICTOR (Cohan and Harris, mgrs.): Indianapolis, Ind., 6-11, Milwaukee, Wis., 13-17.

MOTOR GIRL (Frank Hennessy, mgr.): New York city June 15—indefinite.

NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Rochester, N. Y., 6-11, Brooklyn, N. Y., 13-18.

PARISIAN MODEL (Mittenthal Brothers, mgrs.): Toronto, Ont., 6-11, Grand Rapids, Mich., 12, Sault Ste. Marie 13, Marquette 14, Calumet 15, Hancock 16, Ishpeming 17.

POWERS, JAMES T. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Aug. 9—indefinite.

PRINCE OF TO-NIGHT (Mort H. Singer, mgr.): Louisville, Ky., 6-11, St. Louis, Mo., 12-18.

PRINCESS OPERA (Loverich and Campbell, mgrs.): San Francisco, Cal., July 26—indefinite.

QUEEN OF THE MOULIN ROUGE (Thomas W. Ryley, mgr.): Chicago, Ill., Aug. 29—indefinite.

RAYS, THE (Stair and Nicolai, mgrs.): Chicago, Ill., 6-18.

RET MILL (E. B. Emery, mgr.): Logansport, Ind., 7, Elwood 8, Anderson 9, Muncie 10, Richmond 11, Hamilton, O., 12, Chillicothe 13, Portsmouth 14, Huntington, W. Va., 15, Lexington, Ky., 16, Frankfort 17, Owensboro 18, Evansville, Ind., 19.

ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—indefinite.

RORICK'S GLEN (Herbert Salinger, mgr.): Elmira, N. Y., May 23-Sept. 11.

ROSE OF ALGERIA (Sam S. and Lee Shubert, Inc., mgrs.): Philadelphia, Pa., 6-11.

ROYAL CHEF (F. A. Wade, mgr.): Fairbury, Ill., 7, Kankakee 8, South Chicago 11, Kenosha, Wis., 12, Stoughton 13, Madison 14, Manitowoc 15, Antigo 16, Wausaw 17, Green Bay 18.

SCHOOL DAYS (Stair and Nicolai, mgrs.): Pittsburgh, Pa., 6-11, Paterson, N. J., 13-18.

SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Cleveland, O., 6-11, Ft. Wayne, Ind., 12, Angola 13, Battle Creek, Mich., 14, Kalamazoo 15, Grand Rapids 16-18.

SMART SET (Barton and Wiswell, mgrs.): Plainfield, N. J., 11, New Brunswick 13, Trenton 14, Burlington 15, Camden 16-18.

SMART SET (Barton-Wiswell and Nolan and Co.): Bristol, Tenn., 7, Knoxville 8, Chattanooga 9, Decatur, Ala., 10, Sheffield 11, Memphis, Tenn., 12, Pine Bluff, Ark., 13, Little Rock 14, Hot Springs 15, Prescott 16, Texarkana 17, Jefferson, Tex., 18, Shreveport, La., 19.

SOUL KISS (Wells Amusement Co., mgrs.): Augusta, Ga., 7, Charleston, S. C. 8, Savannah, Ga., 9, Jacksonville, Fla., 10, Macon, Ga., 11, Chattanooga, Tenn., 13, Birmingham, Ala., 14, Atlanta, Ga., 15, 16, Montgomery, Ala., 17, Mobile 18.

STUBBORN CINDERELLA (Eastern): Arthur Houghton, mgr.): Haverhill, Mass., 7, Lawrence 8, Lynn 9, Gloucester 10, Lowell 11, Manchester, N. H., 13, Concord 14, Portsmouth 15, Biddeford, Me., 16, Portland 17, 18.

STUBBORN CINDERELLA (Western): Perry J. Kelly, mgr.): Rock Island, Ill., 7, Burlington, Ia., 8, Cedar Rapids 9, Dubuque 10, Madison, Wis., 11, Milwaukee 12-18, Waukegan, Ill., 19.

SUNNY SIDE OF BROADWAY (Boyle Woolfolk, mgr.): Sioux Falls, S. D., 7, Mitchell 8, Yankton 9, Vermillion 10, Norfolk, Neb., 11, Omaha 12-18.

SUPERBA (Edwin Warner, mgr.): Indianapolis, Ind., 6-11, Louisville, Ky., 12-18.

THREE TWINS (Jos. M. Gaites, mgr.): Brooklyn, N. Y., 6-11, New York city 13-18.

THREE TWINS (Jos. M. Gaites, mgr.): Minneapolis, Minn., 6-11, Billings, Mont., 13, Butte 14, 15, Helena 16, Missoula 17, Wallace, Ida., 18.

TIME, THE PLACE AND THE GIRL (Eastern: R. H. Frazee, prop.): Chicago, Ill., 5-11, Detroit, Mich., 12-18.

TIME, THE PLACE AND THE GIRL (Western): R. H. Frazee, prop.): Seattle, Wash., 5-11 Aberdeen 12, Tacoma 13, 14, Victoria, B. C., 15, Vancouver 16, 17, Westminster 18, Bellingham, Wash., 19.

TOP O' TH' WORLD (J. M. Allison, mgr.): Jackson, Mich., 10, 11, Detroit 13-18.

TRIP TO JAPAN AND THROUGH THE CENTRE OF THE EARTH (Shuberts and Anderson, mgrs.): New York city Sept. 4—indefinite.

WARD AND VOKES (Stair and Nicolai, mgrs.): Boston, Mass., 6-11, Montreal, P. Q., 13-18.

WHALOM OPERA (Charles Van Dyne, mgr.): Fitchburg, Mass., June 15-Sept. 11.

WILLIAMS, BERT A. (Jack Shoemaker, mgr.): St. Louis, Mo., 5-11, Quincy, Ill., 13, Galesburg 14, Peoria 15, Davenport, Ia., 16, Des Moines 17, 18.

WIZARD OF WISELAND (Eastern: Harry Scott, mgr.): Hammond, Ind., 6, Frankfort 7, Hoopeston, Ill., 8, Fairbury 9, Pontiac 10, Streator 11, La Salle 12, Ottawa 13, Princeton 14, Kewanee 15, Galva 16, Geneseo 17, Rock Island 18, Davenport, Ia., 19.

WIZARD OF WISELAND (Western: Harry Scott, mgr.): Burlington, Wis., 7, Waukesha 8, Sheboygan 9, Waupun 10, Beloit 11, Racine 12, Elkhorn 13, Harvard, Ill., 14, Rockford 15, Freeport 16, De Kalb 17, Joliet 18, Aurora 19.

YORKE AND ADAMS (Ed S. Daley, mgr.): Nashville, Tenn., 6-11, Rome, Ga., 13, Athens 14, Columbia, S. C., 15, Charleston 16, Savannah, Ga., 17, Augusta 18.

MINSTRELS.

COHAN AND HARRIS: Pittsburgh, Pa., 6-11.

DOCKSTADER'S, LOU (Lee Williams, mgr.): Pittsburgh, Pa., 6-11, Cincinnati, O., 12-18.

FIELD'S (Al. G. Field, mgr.): Knoxville, Tenn., 7, Ashville, N. C., 8, Greenville, S. C., 9, Charlotte, N. C., 10, Greensboro 11, Lynchburg, Va., 13, Petersburg 14, Richmond 15, Newport News 16, Norfolk 17, Raleigh, N. C., 18.

FOXE'S, ROY E.: New Castle, Pa., 6-8.

GEORGIA TROUBADOURS (Wm. McCabe, mgr.): Lakonta, Ia., 7, What Cheer 8, Deep River 9, 10.

GORTON'S MINSTRELS: St. Cloud, Minn., 7, Fargo, N. D., 8, Valley City 8, Jamestown 10, Bismarck 11.

GUY, ARTHUR L.: St. Albans, Vt., 9.

PRIMROSE'S, GEORGE (Wm. Marmington, mgr.): East Liverpool, O., 7, Steubenville 8, Canton 9, Norwalk 10, Toledo 11.

RICHARDS AND PRINGLE'S (Holland and Filkins, mgrs.): Ft. Worth, Tex., 7, Cleburne 8, Waco 9, Austin 10, San Marcos 11, San Antonio 12, Floresville 13, Beeville 14, Goliad 15, Victoria 16, Cuero 17, Yoakum 18, Houston 19.

VOGEL'S (John W. Vogel, mgr.): Washington, Pa., 7, Wheeling, W. Va., 8, 9, Wellsville, O., 10, Canal Dover 11.

BURLESQUE.

AMERICANS (Teddy Simonds, mgr.): Cleveland, O., 6-11, Pittsburgh, Pa., 13-18.

AVENUE GIRLS (Dan Schuller, mgr.): Philadelphia, Pa., 6-11, Scranton 13-15, Wilkes-Barre 16-18.

BEHMAN SHOW (Jack Singer, mgr.): Brooklyn, N. Y., 5-18.

BIG REVIEW (Henry P. Dixon, mgr.): Paterson, N. J., 6-8, Jersey City 9-11, Boston, Mass., 13-18.

BLACK CROOK: Altoona, Pa., 8.

BOHEMIANS (Al. Lubin, mgr.): Newark, N. J., 6-11, Chester, Pa., 13-15.

BON TONS (Weber and Rush, mgrs.): Chicago, Ill., 5-11, Cincinnati, O., 12-18.

BOWERY (E. M. Rosenthal, mgr.): Detroit, Mich., 5-11, Chicago, Ill., 12-18.

BRIGADIERS (Wash Martin, mgr.): Wilkes-Barre, Pa., 6-8, Scranton 9-11, Albany, N. Y., 13-15, Schenectady 16-18.

BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): St. Paul, Minn., 6-11, St. Joseph, Mo., 13-18.

CENTURY GIRLS (John Moynihan, mgr.): Baltimore, Md., 6-11, Philadelphia, Pa., 13-18.

CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Buffalo, N. Y., 6-11, Detroit, Mich., 13-18.

COLLEGE GIRLS (Spiegel Amusement Co.): Newark, N. J., 6-11, Hoboken 13-18.

COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Washington, D. C., 6-11, Wheeling, W. Va., 13-15, Columbus, O., 16-18.

COZY CORNER GIRLS (Sam Robinson, mgr.): Minneapolis, Minn., 6-11, St. Paul 12-18.

CRACKER JACKS (Harry Leoni, mgr.): Cincinnati, O., 6-11, Louisville, Ky., 12-18.

DAINTY DUCHESS (Weber and Rush, mgrs.): Wheeling, W. Va., 6-8, Columbus, O., 9-11, Toledo 12-18.

DREAMLANDS (Issy Grods, mgr.): Jersey City, N. J., 6-8, Paterson 9-11, New York city 13-18.

DUCKLINGS (Frank Calder, mgr.): Toronto, Ont., 6-11, Buffalo, N. Y., 13-18.

EMPIRE (Jess Burns, mgr.): Cincinnati, O., 6-11, Chicago, Ill., 12-18.

FADS AND FOLLIES (Chas. B. Arnold, mgr.): Des Moines, Ia., 5-8, Marshalltown 9, Waterloo 10, 11, Minneapolis, Minn., 12-18.

FASHION PLATES (Harry Montague, mgr.): Louisville, Ky., 6-11, Cincinnati, O., 13-18.

FAY FOSTER (John Grieves, mgr.): New York city 6-11, Newark, N. J., 13-18.

FOLLIES OF THE DAY (Barney Gerard, mgr.): Pittsburgh, Pa., 6-11, Washington, D. C., 13-18.

FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Chicago, Ill., Aug. 30-11, Cleveland, O., 12-18.

FROLICSOME LAMBS (T. E. Block, mgr.): New York city 6-11, Brooklyn, N. Y., 13-25.

GAIETY GIRLS (Pat White, mgr.): Philadelphia, Pa., 6-11, Wilkes-Barre 13-15, Scranton 16-18.

GAY MASQUERADERS (Bob Russack, mgr.): Albany, N. Y., 6-8, Schenectady 9-11, New York city 13-18.

GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Buffalo, N. Y., 6-11, Toronto, Ont., 13-18.

GOLDEN CROOK (Jacobs and Jermon, mgrs.): St. Louis, Mo., 5-11, Kansas City 12-18.

HASTINGS, HARRY: Toronto, Ont., 6-11, Rochester, N. Y., 13-18.

HIGH ROLLERS (H. S. Woodhull, mgr.): Kansas City, Mo., 5-11, Des Moines, Ia., 13-15, Marshalltown 16, Waterloo 17, 18.

IMPERIALS (Sim Williams, mgr.): Chicago, Ill., 6-11, Milwaukee, Wis., 12-18.

IRWIN'S BIG SHOW: Milwaukee, Wis., 5-11, Chicago, Ill., 12-18.

IRWIN'S GIBSON GIRLS: Minneapolis, Minn., 5-11, Milwaukee, Wis., 12-18.

JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Albany, N. Y., 6-8, Schenectady 9-11, Jersey City, N. J., 13-15, Paterson 16-18.

JERSEY LILIES (Wm. S. Clark, mgr.): Philadelphia, Pa., 6-11, Newark, N. J., 13-18.

JOLLY GIRLS (Richard Patton, mgr.): Milwaukee, Wis., 5-11, Minneapolis, Minn., 12-18.

KENTUCKY BELLES (Robert Gordon, mgr.): Cleveland, O., 6-11, Pittsburgh, Pa., 13-18.

KNICKERBOCKERS (Louis Robie, mgr.): Hoboken, N. J., 5-11, New York city 13-18.

LADY BUCCANEERS (Harry Strauss, mgr.): Indianapolis, Ind., 5-11, Louisville, Ky., 13-18.

MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., 5-18.

MARATHON GIRLS (Phil Sheridan, mgr.): Schenectady, N. Y., 6-8, Albany 9-11, Boston, Mass., 13-18.

MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Brooklyn, N. Y., Aug. 30-11, Philadelphia, Pa., 13-18.

MERRY MAIDENS (Harry Hedges, mgr.): Washington, D. C., 6-11, Baltimore, Md., 13-18.

MERRY WHIRL (Louis Epstein, mgr.): Springfield, Mass., 6-8, Holyoke 9-11, New York city 13-18.

MISS NEW YORK, JR. (Ed. Echappen, mgr.): Scranton, Pa., 6-8, Wilkes-Barre 9-11, Paterson, N. J., 13-15, Jersey City 16-18.

MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Detroit, Mich., 6-11, Chicago, Ill., 12-18.

MOULIN ROUGE (Chas. Edwards, mgr.): Chicago, Ill., 6-11, Cleveland, O., 12-18.

PARISIAN WIDOWS (Weber and Rush, mgrs.): Rochester, N. Y., 6-11, Schenectady 13-15, Albany 16-18.

QUEENS OF JARDIN DE PARIS: Cleveland, O., 5-11, Columbus 13-15, Wheeling, W. Va., 16-18.

REEVES' BEAUTY SHOW (Al. Reeves, mgr.): New York city 6-11, Providence, R. I., 13-18.

RENTZ-SANTLEY (Abe Leavitt, mgr.): Pittsburgh, Pa., 6-11, Buffalo, N. Y., 13-18.

RIALTO ROUNDERS (Dave Kraus, mgr.): New York city 6-11, Philadelphia, Pa., 13-18.

RICE AND BARTON'S (Chas. Barton, mgr.): New York city 6-11.

ROSE HILL (Rice and Barton, mgrs.): New York city 6-11, Brooklyn, N. Y., 13-18.

ROSE SYDELL (W. S. Campbell, mgr.): Philadelphia, Pa., 6-11, Baltimore, Md., 13-18.

RUNAWAY GIRLS (Peter S. Clark, mgr.): Providence, R. I., 6-11, New York city 13-18.

SAM DEVERE'S (Louis Starke, mgr.): Boston, Mass., 6-18.

SAM SCRIBNER'S (Morris Weinstock, mgr.): Louisville, Ky., 5-11, St. Louis, Mo., 12-18.

SAM T. JACK'S (Will Roehm, mgr.): Brooklyn, N. Y., Aug. 30-11, New York city 13-18.

SERENADERS (James Weedon, mgr.): Columbus, O., 6-8, Wheeling, W. Va., 9-11, Pittsburgh, Pa., 12-18.

STAR AND GARTER (Al. Nathan, mgr.): Boston, Mass., 6-11.

STAR SHOW GIRLS (John T. Baker, mgr.): Kansas City, Mo., 6-11, St. Louis 13-18.

THOROUGHBREDS (Frank B. Carr, mgr.): Pittston, Pa., 7, Nanticoke 8, Pottsville 9, Shenandoah 10, Mount Carmel 11.

TIGER LILIES (W. N. Drew, mgr.): Chester, Pa., 9-11, Philadelphia 13-18.

TOWN TALK (Barney Gerard, mgr.): Boston, Mass., 6-11, Schenectady, N. Y., 13-15, Albany 16-18.

TRAVELERS (Chas. Donohue, mgr.): St. Louis, Mo., 6-11, Indianapolis, Ind., 13-18.

TROCADEROS (C. H. Waldron, mgr.): Baltimore, Md., 6-11, Washington, D. C., 13-18.

UMPIRE (Chas. Donoghue, mgr.): St. Louis, Mo., 5-11, Indianapolis, Ind., 12-18.

VANITY FAIR (Harry Hill, mgr.): Toledo, O., 6-11, Detroit, Mich., 12-18.

WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): St. Joseph, Mo., 8-11, Kansas City 12-18.

WATSON'S BURLESQUERS (W. H. Watson, mgr.): Montreal, P. Q., 6-11, Toronto, Ont., 12-18.

WINE, WOMAN AND SONG (Alex. Gorman, mgr.): Brooklyn, N. Y., 6-18.

YANKEE DOODLE GIRLS (Sol Myers, mgr.): Schenectady, N. Y., 6-8, Albany 9-11, Montreal, P. Q., 13-18.

BANDS.

ANTINARELLI'S ITALIAN: Luna Park, Cleveland, O., June 30—indefinite.

BALLMAN: Coliseum, Chicago, Ill.—indefinite.

BRANDMAN'S: Lakewood Park, Charleston, S. C., 19-Sept. 15.

BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—indefinite.

BROOKLYN MARINE: Brighton Beach, Coney Island—indefinite.

BUTLER, HELEN MAY, LADIES BAND: Minnesota State Fair 6-11.

CHAMBERLAIN'S: Marysville Park, Shamokin, Pa.—indefinite.

CREATORE (Ed S. Guzman, mgr.): White City, Chicago, Ill., May 15—indefinite.

D'URBANO: Luna Park, Chicago, Ill., May 17—indefinite.

ELLERY (Channy Ellery, mgr.): Seattle, Wash., Aug. 16-Sept. 18.

FRASER HIGHLANDERS (W. F. Dewar, mgr.): Electric Park, Kansas City, Mo., 5-12.

GATTI'S: Brandywine Park, Wilmington, Del.—indefinite.

GILLILAND'S HUSSAR BAND (Augustus J. Fillies, mgr.): Pittsburgh, Pa.—indefinite.

GREGG'S IMPERIAL: Fontaine Ferry, Louisville, Ky.—indefinite.

KILTIES (T. P. J. Power, mgr.): Singleton, Australia, 7, Muswellbroke 8, Tamworth 9, Toowoomba 10, 11, Brisbane 12-16, Gympie 17, Bundaberg 18, Townsville 21, 22, Charters Towers 23-27, Cairns 29-Oct. 1, Mareeba 2, Cairns 3, Townsville 5, Rockhampton 7, Morgan 8, Rockhampton 9, Gladstone 10, 11, Bundaberg 12, Maryboro 13, Gympie 14, Brisbane 15, 16, Ipswich 17, Toowoomba 18, Warwich 19, Glen Innis 20, Inverell 21, Armadale 22, West Maitland 23.

LEMLEIN'S, PHIL: Luna Park, Coney Island, N. Y.—indefinite.

NATILLO: Indiana State Fair, Indianapolis, Ind., 6-10, Seymour 11, Kentucky State Fair, Louisville, Ky., 13-18.

PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.

ROUNDS' LADIES' ORCHESTRA (H. O. Rounds, mgr.): Detroit, Mich., 7-14.

ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverview Park, Baltimore, Md.—indefinite.

SOUSA (James R. Barnes, mgr.): Hartford, Conn., 7, 8, Rockville 9, Woonsocket, R. I., 10, Newport 11, Boston, Mass., 12, Lowell 13, Portsmouth, N. H., 14, Portland, Me., 15, Sherbrooke, Can., 16, Quebec 17, Montreal 18, St. Johns 19.

TOSSO'S, EMILE: West End, New Orleans, La.—indefinite.

VESSELLA: Sans Souci, Chicago, Ill.—indefinite.

CIRCUSES.

BARNUM AND BAILEY'S: Topeka, Kan., 7, Salina 8, Great Bend 9, Hutchinson 10, Wichita 11.

BOSTOCK'S ANIMALS: Coney Island, N. Y.—indefinite.

BUFFALO BILL-PAWNEE BILL (Gordon W. Lillie, mgr.): Nebraska City, Neb. 7, Kansas City, Mo., 13.

CAMPBELL BROS.: Limon, Colo., 7.

CARLISLE'S WILD WEST: Staten Island, N. Y., 6-11.

GOLLMAR BROTHERS: Stuart, Ia., 7.

HAGENBECK-WALLACE: Alton, Ill., 7, Moberly, Mo., 10.

NORRIS AND ROWE'S: St. Thomas, Ont., 7, Chatham 8.

101 RANCH WILD WEST (Miller Brothers, mgrs.): Horton, Kan., 7, Beatrice, Neb., 8, Fairbury 9, Clay Center, Kan., 10, Manhattan 11, Hutchison 13, Kingman 14, Wellington 15, Hennessy, Okla., 16, Shawnee 17, Ada 18, McAlester 20.

RINGLING BROS.: San Francisco, Cal., 9-13.

ROBBINS, FRANK A.: Havre de Grace, Md., 7.

MISCELLANEOUS.

BONHEUR BROTHERS: Lindsborg, Kan., 7, Marquette 8, Windom 9, Lyons 10, Frederick 11.

COSMOPOLITAN SHOW (J. R. Anderson, mgr.): Granite City, Ill., 6-11, White Hall 13-18.

FONTINELLE (Joseph Farrell, mgr.): Springfield, O., 5-11.

FULLER, LOIE: Montreal, P. Q., 6-18.

HOWE, LYMAN H.: Boston, Mass., Aug. 16-Sept. 18.

KLINE SHOW (Herbert A. Kline, mgr.): Lincoln, Neb., 6-11.

LUCKY BILL'S SHOW: Nickerson, Kan., 7, Hutchinson 8, 9, Burrton 10, Halstead 11.

RAYMOND, GREAT (Maurice F. Raymond, mgr.): Cape Town, South Africa, June 2—indefinite.

THOMPSON'S DIANA: Anthony, Kan., 7, Conway Springs 8.

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